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ACTORS EQUITY

Actors Equity Lauded for Bias Fight

WASHINGTON, D. C.—The three-day annual pow-wow of the National Conference of Christians and Jews last week was highlighted by the recognition of Actors Equity and other entertainment unions for their fight against discrimination in the theatre.

The National Conference sponsors the annual national observance of Brotherhood Week in March. Throughout the meeting there was much cooperation by show business. Sir Cedric and Lady Hardwicke, Jinx Falkenburg and George Murphy were among the stars who participated.

AFL president George Meany in an address before the conference, spoke of the fact that it was largely due to Equity's ban on its members playing the National Theatre here when it refused admission to Negroes, that the ban was lifted and the capital now has three non-segregated legitimate theatres.

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ARTISTS SOCIETY OF AMERICA

Ellington Gives Push To New Artists Society

CHICAGO. — (ANP) — Famed band leader-composer Duke Ellington flew to Chicago recently to officially launch and dedicate the Artists Society of America, which will aid new talent in all phases of show business.

Meeting in the New York room of the Sutherland hotel, newsmen, entertainers and other show personalities heard Duke explain the purpose of his organization.

It is a non-profit society which will provide these services for its members.

Legal, health program with hospitalization and other benefits, economic program featuring a credit union, a directory of hotel and other living economic program providing courteous and welcome hospitality, a directory of its members to be distributed to radio and television agencies and stations, record companies, booking agents, theaters and night clubs.

Membership fees, promotions and benefits and donations will be used to finance ASA. Basically, ASA wants to attract as members entertainers and those who plan to enter the field. Associate membership will be given to persons, although not in show business, who are sympathetic to the ASA aims. A special phase of the ASA program will aid song writers and artists in the spiritual and gospel field.

The national office of ASA is in the Sutherland hotel in Chicago under the direction of Al Duckett, executive secretary. Branches are planned for Chicago, New York, Los Angeles, Detroit, St. Louis, Philadelphia, and other cities.

This organization is not a union and will not act as such. Duke cited its two fold purpose as follows:

"To encourage the careers of aspiring performers in all phases of show business and entertainment and to promote the equitable integration of the talented artists in the fields of radio, television, screen and stage."

Ellington, the founder of ASA, officially is the group's advisory chairman. Crooner Billy Eckstine is national president, and Mrs. Catherine Basie, wife of band leader Count Basie, is chairman of the band. Other officers include gospel singer Mahalia Jackson, vice president; Sammy Dyer, treasurer; Marion Stevenson, secretary; Harold Harris, administrative assistant;

Attorneys Earle Brooks, Eddie Johnson and Williams Rhetta, national legal counsel; Dr. Arthur Logan of New York, chairman, health department; George Daniels and Alvin Jones, co-chairmen information and education;

Nat (King) Cole, Illinois Jacquet, Ken Blewitt, Al Monroe, Ted Watson, Dan Burley and Dr. Roy P. Garrett, members, National advisory committee.

Host for the kickoff meeting was Mercer Ellington, Duke's son, of the J. W. Dant Corp. which donated the refreshments. Among the guests were Miss Eartha Kitt of "New Faces of 1952" and newsmen, disc jockeys and community leaders.



EXECUTIVE.—Alfred A. Duckett of Chicago has been appointed executive secretary of a national group created to aid unrecognized talent in all phases of entertainment. Mrs. Catherine Basie, of New York City, chairman of the board of the Artists Society of America, announced the selection of Duckett, a former magazine editor with the Johnson Publishing company of Chicago and one time New York City newsman. The Artists Society of America which recently established its national headquarters in the Sutherland hotel was founded by orchestra leader Duke Ellington and has singer Billy Eckstine as its national president.

Canada Lee Foundation To Be Nation Wide

NEW YORK — (ANP) — A regiment of notables have joined forces to promote the Canada Lee Foundation and perpetuate the ideals and memory of the late actor, Canada Lee, who died in 1952 after release of "Cry, The Beloved Country."

Shortly following Lee's death the foundation was instigated and 13 of the country's most famous personalities were named to the Board of Trustees. They included Dr. Marguerite Cartwright, Oscar Hammerstein II, Fred O'Neal, Ted Poston, Congressman Adam Clayton Powell, jr., Walter White, Oliver Sabin, Margaret Webster, Mrs. Jonas Reiner, Joe Butler, Daniel James, Benjamin Pepper and Dr. John Mosely. Mrs. Frances Lee, widow of the late prize fighter and star, is an honorary member of the board.

The foundation is specifically an instrument devoted to encouraging and assisting young talented people to develop their potential skills in the field of performing arts, and to find opportunities to use them. It offers direct scholarships and awards programs, advisory panels, theatre workshops, information centers and specialized training.

Headquarters for the Canada Lee Foundation are in New York City where the greatest number of the actor's friends in the theatre and those interested in democratic action, reside.



THE CANADA LEE FOUNDATION recently founded in memory of the late actor by friends is gradually reaching the national scale. Here Mrs. Frances Lee, widow of the great actor is shown with Franklin W. Williams, regional director of the West Coast NAACP as the two discuss the foundation's campaign in California. The foundation will foster scholarships for talented youths in drama and other fine arts of the theatre.

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Dr. Poag Named To Theatre Unit

Will Represent Southeastern Group

By Catherine Smith

NASHVILLE, Tenn. — Dr. Thomas E. Poag of Tennessee A. and I. State university, has been elected to represent his region in Kentucky, Tennessee



DR. T. E. POAG

and Alabama, on the American National Theatre and Academy Board, a mixed organization.

Dr. Poag is head of the department of speech and drama at Tennessee State and past president of the Southeastern theatre conference.

In commenting on his election, Dr. Poag declared:

"One recent trend in the national theatre groups toward the development of better human relations gives me a greater faith, hope and fuller realization that all races can work together for the building of a new South through the dynamic medium of the theatre."

In recent years he has been credited with being "one of the greatest exponents of drama in the United States."

A few of his successful presentations have been "Glass Menagerie," "Medea," "The Heiress" and "Macbeth."

"Footlights across Tennessee" is the theme of Dr. Poag's future plans for the speech and drama department.

He is also a member of the National Theatre Conference; editor of "Encore," journal of the NADSA; and editor of the "Bulletin" and "Newsletter" of the Southeastern Theatre Conference.



ENCORES ... and ... ECHOES

By E. B. REA

James P. (Jimmy) Johnson, pianist and prolific songwriter, has been an invalid for almost two years at his Jamaica, L. I. home.

Andy Razaf, another well-known tunesmith and composer, has occupied a wheel chair in his California home for several years.

Luckily, these two men have life partners in their wives, Lillian and Dorothy, who are still sharing what may come with them.

In Jazz Field 20 Years

That's somewhat off the both are being adequately cared for through royalties coming through the American Society of Composers, Authors, and Publishers (ASCAP.)

This has been made possible through the wide-spread use of their songs on many programs which must pay a fee to ASCAP, who in turn, passes out the same to the composers in the form of a royalty.

Along this line, W. C. Handy, the venerable composer now nearing 80, informed Encores this week, that:

"Recently ASCAP reported a gross earning of $16,000,000 for 1952, a great part of which goes to writers of both races.



JAMES P. JOHNSON

"But," he said, "if our own people will not program the compositions of its own, how are they going to be heard in a way to bring our composers royalties?"

Mr. Handy revealed that his firm has published numbers by more than 400 colored writers, who, if they could get broadcast and recorded, could reap a reward in royalties through ASCAP.

That is how the Berlins, Gershwin, Herberts Youmans, and thousands of others draw millions of dollars yearly from their songs.

Take our schools, colleges and other sponsored musical programs, save an occasional spiritual by Dett, J. Rosemond Johnson, Coleridge Taylor, and one or two others, compositions by our authors go to waste.

Mr. Handy recalled a convention—of all people the National Association of Negro Musicians where only three numbers by a colored composer were used during the entire six-day session.

"All the spirituals sung were by writers of the other race," he said, "and I was flatly told that the reason they used their spiritual arrangements was because they could put more in them than colored composers."

Of course, that is debatable. However, the facts remain that we are fast losing a great heritage.

We agree with "Mr. St. Louis Blues" when he says, "this makes me know why 'Shuffle Along' closed and 'Porgy and Bess' flourishes."

The cases of Mr. Johnson and Mr. Razaf are isolated ones. There are hundreds of others who are not so fortunate, and who's to blame?

THE REVOLVING DOOR — TNT Tribble's boys booked into Washington's Flamingo club for a spell . . . The Clovers' sixth hit in a row, "Crawlin'," high on the sales list . . . Arthur Prysock, ex-vocalist with Buddy Johnson's orchestra, filling a Kansas City date as a single . . . H. Bomb Ferguson and the Guy Dickerson combo have opened a full summer's stint in a Highstown, N.J. resort.

T-Bone Walker, Lowell Fulson and Lloyd Glenn whipping up rhythm in the Lone Star combo have recorded "After All I Have Been To You," an Earl Hines oldie which sold over a million copies 15 years ago.

Hortense Allen, former star with Louis Jordan's chorus, gave up her job at the New Town Tavern, Delair, N.J., afer a dispute over chorus casting with the owner, Issy Bushkoff.

Jimmy Butts and Doles Dickens write in from Hazelton, Pa. that they have signed a three-year pact with McCorkey Artists, Inc . . . Singer Authur Lee Simpkins will be among the U.S. guest artist at the Coronation in June.

Bert Hall, leader of Baltimore's 3-B's and a Honey, writes from Toronto, Canada: "Having a delightful stay while playing at the Brown Derby" . . Harry Levette, Los Angeles scribe, reveals that **John F. Scott,** veteran trouper, is hospitalized in West Virginia. May be reached by writing him in care of **Shut - in Subscription Agency, Huntersville, W. Va.**

Roy (Little Jazz) Eldridge toasted at Lou Terrasi's Jazz Club, NYC, on his 20th anniversary for his contributions to Le Jazz . . . . B. B. King, blues singer from Beale st., sporting a new Cadillac.



ROY ELKRIDGE

They Never Fail To Get Up

Old Prize Fighters Don't Fade Away—They Go Into Show 'Bizz'

By ZACK WESTON

Old prize fighters don't fade away — they go into show business.

So the famed Brown Bomber, has taken his well known shuffle out of the fight ring and switched it to the stage. He is merely following in the footsteps of many other notable fistic greats who turned to show business to make a living when their ring glory ended.

Louis is currently appearing as a dancer-comedian in one of the biggest rhythm, blues and comedy packages ever put together. He headlines the aggregation which includes such entertainers as Ruth Brown, Buddy Johnson, Wynonie "Mr. Blues" Harris and Dusty Fletcher.

The champion of champions is still knocking 'em out — but it is the theatre-goers now instead of boxers. He isn't much of a dancer or a comedian, a fact which he himself will quickly acknowledge. However, his name is still a drawing card and thousands of people across the country will still pay a handsome price just to see him.

Louis' turn to the stage quickly followed that of Sugar Ray Robinson, who retired from the ring last year as undefeated middleweight king.

Both fighters were the best in their respective class. But on the stage they are known not for their dancing greatness, but as famous ex-fighters.

Old timers will remember that a Juilliard Graduate School where he was a fellowship pupil of Josef and Rosina Lhevinne and of Dean Oscar Wagner. He is formerly a member of the Juilliard Extension faculty and is presently a member of the faculties of the Music School of the Henry Street Settlement and the Metropolitan Music School where he is a member of the Board of Directors. Mr. Gilombardo was first prize winner of three successive years at the Festival of Southern California and has held scholarships at both the Music School of the Henry Street Settlement and at the Mannes Music School.

Singer Accuses Cab of Assault

NEW YORK (ANP)—Cab Calloway, a star of "Porgy and Bess," has been hailed into court again for beating a fellow musician.

A summons has been issued charging Calloway with assault on Harry Grant, a nightclub singer.

Calloway, who is alleged to have heckled Grant at a local night club here, heeded the singer's plea to take it on the double outside. However, Grant claims Cab beat him over the left eye and in other unnamed spots before the twosome had hit the street.

Where There's A Will There's A Way

Negro Must Build Own Theatre To Solve Problem In Bookings

Perhaps the Negro will have to build his own theatre, "for only then will we be able to tell the rest of the country of our cultural contributions and of our real daily life," writes William Marshall, well known stage and moving picture actor in the current issue of Theatre, nationally known magazine.

It seems ironic, he writes, that while the nation's theatre is seeking expression in isolation. "The American theatre could do well to exploit truly native sources of talent," Marshall declares, adding that "in all the areas where it may seek new vitality, it will find Negroes prepared and available."

Marshall had the role of "De Lawd" in "The Green Pastures," by Dorothy DeBose Heyward, revived in recent years; and the role of Christophe in "Lydia Bailey," recent Hollywood movie about the Haitian revolution.

In his article, entitled "Let My People Speak," the tall actor who also has a rare singing voice, decries the lack of opportunities for Negro actors and workers in the theatre media of the day. In the few instances in which Negroes have been employed in radio, he points out, they are depicted as servants or buffoons, " making mockery of our own plight and not diagnosing the disease that brought it about."

Whereas television has made a minor capitulation, Negroes are one of every five hundred artists employed, the actor says, and are given the opportunity of "strutting themselves in millions of homes with the stereotype of "Beulah."

Out of some twenty shows on Broadway last year, Marshall asserts, only four employed Negro artists and those in bit parts while in 80 percent of them, particularly in the musicals, Negro performers could have been integrated.

He pointed to the short runs of a few plays which depicted Negroes in a dignified struggle for freedom, adding "In this day of atoms, and animosity it would be impossible to find backers for such serious and artistically ambitious plays. . .Somehow Negro artists have become controversial to make a living at our craft."

White Dancer Says She Wants to Be Billed As Negro

DETROIT — (ANP) — Jessie Young, sexalating interpative dancer formerly of the famous Minsky circuit, declared last week in a sworn statement here that she no longer wants to be known as a white girl and that she will spend the rest of her life as a Negro.

Jessie, whose real name is Marjorie Ann Godin, is Canadian born of French and Indian descent. She says that she has been trying to be a Negro since the age of 13 and that she is now declaring herself a Negro.

The young dancer who has been the headline attraction in some of the top white clubs in the country as an exotic dancer, advises that she prefers to work only in Negro night clubs or black and tan spots that use Negro talent. She says she wants to be a Negro because she has found out that the Negro race is the greatest race in the world and that Negroes have proven to be her best friends.

She also states that she is advising all booking agents that handle her bookings that from now on out she wants to be booked and billed as a Negro.

Negro Actor Turns Movie Recorder

BY GLADYS P. GRAHAM

NEW YORK—(ANP)—James M Brandon, talented young actor and radio star has turned his excellent voice and training to the medium of mass communications and is making a contribution in his speciality—motion picture recording with his own privately purchased equipment.

The young star has made two trips to Haiti to film the brighter side of the all-Negro, French speaking Republic in heretofore unseen and inspiring contributions. Officials who have cooperated with him expect his return to Haiti to show more of his findings.

Brandon, a product of the American Negro Theatre, Dramatic Workshop and Radio Actors Workshop who studied at Fordham and New York University, has traveled from coast to coast, Canada, Mexico and the West Indies to film Negro life at its top level, focusing on achievement.

Brandon showed this writer a 16 mm color documentary film on Haiti which will later include sound.

He said he has been impressed with the need of presenting authentic portrayal via audio-visual means of the contributions of the darker peoples in lieu of the stereotype on countries and people as presented in most movies.

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'South Is Accepting Mixed Shows'—Ed Sullivan



Bigtime Doings—Elaine McNeal, pretty model from New Orleans (left photo), meets the Duke (Elligton, that is) and learns that she is to be tested for a top role in his forthcoming Broadway show. Center photo: The first week in November, Carmen Jones" took to the road in its second concert tour. Muriel Kahn, the star of the Brodway production, will be featured in this streamlined version of the Billy Rose-Oscar Hammerstein success. Prominent in the cast will be Avon Long, one of the theatre's top performers, who is perhaps best known for his inimitable characterization of Sporting Life in "Porgy and Bess." Others in the cast include Lawrence Watson, William Dillard, Coletta Warren, Audrey Vanderpool, Kelsey Pharr, Jay F. Riley and Lucia Hawkins and others. Right photo: While fans in the streets shouted with glee, Hilda Simms got a kiss from the real Joe whose wife she plays in the movie and from the movie Joe, Colley Wallace. "The Joe Louis Story" is now showing on Broadway, New York.

Battle of Bias Bulge Being Won by Talent

By IZZY ROWE
(Theatrical Editor)

NEW YORK—In a long distance telephone interview with Ed Sullivan, the popular columnist and TV artist, the Courier was told this week that the age-old myth that the South will not go for mixed entertainment is no longer even slightly true.

Going into his sixth year as producer and emcee of CBS's nationally eyed "Toast of the Town," Sullivan spoke with the authority of one who knows. Said he, "the record has proven that jim-crow acceptance is dead and the old time feeling is only in the minds of some sponsors. Of course it's been a tough fight and one that had to be waged all the way. The success of it is as gratifying to me as it must be to every real American anywhere because Negroes are fine performers.

"In the beginning I was told not to shake hands with Negro performers and I was criticized when I put my arms around Ethel Waters or Joe Louis. But it's a new day. Traveling extensively for my sponsor, Lincoln-Mercury, in states like Texas, Tennessee, Louisiana, Kansas, Missouri and others, I was heartened when the white audience asked about and complimented some of the many Negroes that have appeared on "Toast of the Town" during its six years on television.

"'Toast of the Town'" is proud of its democratic record although it has not been a calculated or patronizing gesture but rather a chosing of talent for its own sake in its best form wherever it may have appeared. The fact that now, and even in those earlier years the show has been number one, attests to the fact that the biased feeling against such great talent has been dissolved by Southern opinion. Soon it will even disappear from the minds of certain sponsors.

"It has always been a happy marriage of television and talent when such stars as Lena Horne, Louis Jordan, Eartha Kitt, Cab Calloway, Deep River Boys, Dorothy Dandridge, Phil Moore's Flock, Ethel Waters, all the major Negro sports figures and so many others have appeared on 'Toast of the Town.' W. C. Handy will be celebrating his birthday on the show this month and he'll be followed by Dr. Ralph Bunche later in the month. With all of these, and many more who will follow, the show has had no ill effects below the Mason-Dixon line.

"All these are healthy signs, signs which can perhaps cast away all doubt that the age-old bugaboo of 'you can't do this or that' will disappear from the American scene. If we have helped by presenting all talent in its own dignity, we are glad."

Meanwhile, in New York, a press agent's charge that Sullivan had discriminated against his client, young Leslie Uggams Crayne, was denied by the youngster's mother. Mrs. Uggams said that she had been trying to get a spot on the show for the talented tot since September but had not met with success. Mrs. Uggams said that she had concluded that this had resulted from certain problems intrinsic to the economics of show business and that it was never, as

far as she was concerned, a question of discrimination because of race.

In his telephone interview with the Courier, Sullivan further denied the existence of any prejudice in regard to young Leslie once the matter of the press agent's report was brought to his attention. Sullivan stated that due to his busy schedule he had not personally had the opportunity to hear Leslie, or her new record, "My Stocking Is Empty." Sullivan pointed out that during the six years that his show has been on the air, seven children have appeared, of whom four were Negro.



Headlining the entertainment in Philadelphia night clubs are (top row, from left) Sophie Tucker, who is at the Latin Casino; Bob Eberly, Lexington Casino; Kitty Kallen, Chubby's, Black Horse pike, N. J., and Mickey Shaughnessy, Sciolla's Cafe. In the bottom row (same order) are Georgie Shaw, Celebrity Room; Wyoma Winters, Embassy; Earl Hines, Rendezvous, and Eddie White, Drury Lane Inn.

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Sees Growing Achievements Of Negro Artists In Europe

LONDON. — (ANP) — Earle Hyman, dynamic star of all mass media, who is currently starring in the American Negro Theatre Guild's "Anna Lucasta," has found from his recent survey of theatrical talent in Europe that the steady stream of tan talent and achievement is literally keeping the continent on its theatrical ear alert to the culture and freshness of American Negro stars.

Hyman flew to Paris for a holiday during a brief breathing spell which he spent mostly in the cinema and legitimate stage. Noting the productions of "Comedie Francaise," where gleamings of French styles of classic acting were played, Hyman saw "Tartuffe," "Une Fille Pour On Vent" and "Romeo And Juliet" in French.

He indicated his sheer delight at seeing Harlem's Babe Wallace a great success singing songs in French and English act the Folies Bergere, made famous by the tan star Josephine Baker.

Stars For Britons

Gordon Heath, thespian of frame of "Deep Are The Roots," another American who now has his own nitery, was flown from Paris to London during Hyman's stay in the City of Light. Heath starred in the British Broadcasting system's version of Eugene O'Neills "The Emperor Jones" (made famous by Paul Robeson) where his acting received the raves of the critics.

Muriel Smith, another Harlemite and graduate of the University of Pennsylvania, member of Delta Sigma Theta sorority now a fixed star on the London firmament, has just made a new recording "Hold Me, Thrill Me, Kiss Me." The cinema star of "Moulin Rouge," with Jose Ferrar and the stage Bloody Mary of "South Pacific," has scored again. According to Hyman and those who have heard Miss Smith, her new disc has become a sensation almost over night.

The star whose ditty "Don't Malign Maln" upset diplomatic circles and almost caused an international incident, is ravishing in colorful gowns of rich material and still bowling patrons over at the London Hippodrome in her top billing in the revue, "High Spirits."

Reads Scottish Poetry

Hyman has been studying on a scholarship at Old Vic sandwiching in course during his stint as Rudolph with "Anna Lucasta," in which he broke into the theatre as a juvenile some 10 years ago. He is reading a repertory of Robert Burns poetry delving into the manuscripts and Scottish brogue of the poet.

Hyman, who has excelled in Shakesperian roles and other characterizations (of non-Negroid derivation), hopes to wind his way back to America within the next few months to fulfill speaking engagements in colleges and to carry out contracts for various stage plays soon going into rehearsal.

Due to the restrictions of British Equity on alien actors several offers by producers to become a member of English Shakesperian Repertory companies had to be cancelled much to Hyman's and his sponsor's disappointment.

A constant contributor ot the Howard University Players in which he has been starred under the direction of Owen Dodson, Hyman laments his inability to be in Europe when Dodson arrives on a Guggenheim fellowship to study.

Platter Chatter

by Fred Reynolds

PROGRAMMING in the various popular albums of the major record companies has been hinted at and approached from time to time in the past. Programming should be considered with every album. I'm happy to see that those who make the albums are thinking more and more along this line. It is quite evident in a new Columbia package, "Requested By You." The album is not merely slapped together but is balanced musically, and obviously someone thought about the contents before putting it into production.

"REQUESTED By You" features eight of Tin Pan Alley's greatest songs. In this order Paul Weston and his orchestra play "Stardust," Rosemary Clooney sings "Tenderly," Harry James and band play "Deep Purple," Frank Sinatra croons "Body and Soul," the Xavier Cugat orchestra performs "Begin the Beguine," Woody Herman and the Herd do "Laura" with Woody singing, Doris Day chirps "April in Paris," and Harry James and his orchestra play "September Song." It could hardly matter less that all of these selections have been out before in one form or another. This set is elegant listening.



Eartha Kitt

ANOTHER interesting album is the RCA Victor showcasing of the talented and personable Ertha Kitt, a young lady from South Carolina, Europe, and "New Faces of 1952." You have a touch of everything here, as Miss Kitt sings "Lilac Wine," "Mountain High, Valley Low," and "I Want To Be Evil" in English, "C'est Si Bon" and "Avril Au Portugal" in French, "Angelitos Negros" in Spanish, "Uska Dara" in Turkish, and "African Lullaby" in English and Swahili. The unusual combination, with more than a dash of sex added, makes for a fascinating summer hors d'oeuvre.

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Has Theatre Propriety Changed In 20 Years?

'Billboard' Jackson Made Some Interesting Observations In AFRO

(EDITORS NOTE: James A. Jackson, known familiarly as "Billboard," for his theatrical writings, now a veteran business specialist, made these observations Sept. 27, 1922 in the AFRO under the heading: "Timely Advice to Theatre Managers." Most of his findings then have not been corrected and are as prevalent today in many of the nation's theatres).

By J. A. JACKSON

If a theater would have steady patronage — a loyal clientele that is willing to pay a reasonable price for its entertainment; and visit the theater regularly, something more than just a program of acts must be provided.

During the past two years we have visited a number of theaters catering to colored patronage in nearly twenty States. Managers of some of them complained of bad business. Some of these men were colored, and some were white.

Quite naturally we looked for the reasons for business that was below the normal level, whether it was expressed in terms of small audiences; or in an abnormally low scale of prices necessary to keep the house open. Here are some of the findings:—

"Smut Gags" On List

1. Smut 'gags' that offended a dozen sensitive patrons for every "low brow" who ignorantly laughed. The dozen silently promising "Never Again."

2. Dirty stages that soiled performers' clothes, and sent clouds of dust out over the footlights.

3. Total absence of that refreshing smell that obtains in any place where the janitors are supplied with very inexpensive disinfectants.

4. Lavatories that have an odor no self-respecting board of health should tolerate.

5. Lack of heat in winter; and inadequate ventilation in summer.

6. Ushers that devoted more time to gum-chewing and flirting with lounge lizards than they did to seating patrons.

7. Front house employees that were absolutely insolent to patrons.

Poorly Trained Musicians

8. Poorly paid and equally poorly trained musicians in the orchestra trying to please an audience that is naturally musical; and as a rule too few musicians to create the correct harmonies.

9. Little effort to properly balance bills so as to create some sort of natural sequence thereby nullifying the value of the acts.

10. Short-handed stage crews, offtimes totally unskilled.

11. Worn out scenery that has been seen so often as to be positively sickening. Not enough sets in the house to provide a proper diversity for even one show.

12. Neglect of even such cheap things as 'props', the lack of which often destroys a lot of 'act-value.'

13. Loud-mouthed concessioner boys, perpetually annoying the patrons while the show is in progress. Just remember the commission from the candy man is less than the profit on a ticket.

14. And last, but not least, inadequate publicity and advertising.

Asked To Take Stock

Honestly, Mr. Manager would you pay your money for the annoyances listed above. Look over the list again. Then see if your house is victim of any of them. Looking for these, may perhaps disclose some other fault to you.

Just remember colored audiences are not all ignorant, nor are they obliged to go to your theater. If you would have them give them the decent service that is as much part of the purchase when a theater ticket is bought as are the acts. You must have the 'goods' before you can sell them, whether it be in a theater or a merchant's shop. The day of slip-shod practices has gone by.



ENCORES ...and... ECHOES

By E. B. REA

Theatre Brotherhood

Richard Rodgers, co-author of such big Broadway hits as "Oklahoma" and "South Pacific," among others infos Encores that the theatre "makes a fine blueprint for brotherhood."

"I have worked in the professional theatre for thirty-two years and have yet to encounter the first symptom of intolerance," he said

"I have never heard of an actor refusing to share a dressing room with another actor because of his color, but I do know that all the actors refused to play the National Theatre in Washington until it stopped practising segregation.

"The theatre may have more than its share of conceit, it is no more moral than any other trade, and it isn't always smart, but in that quality that expresses the greatest advance made by man through the centuries, it surely has a right to be proud. It respects the sacred dignity of the other man's person and his thinking."

Colorful New Artist

Prior to the appearance of Jean Coston, pianist, with the 85-piece New Orleans Symphony orchestra, the Times Picayune, local daily, carried a picture of her, reportedly, the first time the picture of other than a white artist had evern appeared in the



Rodgers Coston Dobbs Holiday

100-year-old newspaper. Both races attended the recital on a non-segregated basis. In this, Encores sees colorful New Orleans undergoing a radical change, which should carry over through its Mardi Gras.

An anonymous Chinese-American guest on Walter White's radio program, citing the kind of torment inflicted upon pepie in Red China, told the following story:

"One evening a few people were playing mah-jong when they heard a knock at the door and two soldiers entered. They came into watch. After playing two hours, the people wanted to stop. The soldiers refused to let them, and for 48 hours they played without sleep or rest or anything."

The guest, who had to remain nameless out of fear of reprisals on members of his family still living in China, made radio listeners feel that:

It's great to live in America where family traditions have not been destroyed; teaching of Christ, of loving their father and mother has not been wiped out; children are taught rhymes of loving mother and father, and not the state.

The Revolving Door

Rose Murphy, the "Chee-Chee" girl, returns to England on March 9, for a 12-week tour . . . Ivory Joe Hunter winding up a tour of Texas . . . Walter (Foots) Thomas, one-time member of Cab Calloway's orchestra, now a booking agent, may move his office from New York to Philadelphia . . . . Sarah Vaughan playing the Aud Drap Dior in Paris. . . . The Coleman Brothers' Dreamboat in Newark, N.J., dreamy . . . . Griffith Brothers' orchestra currently at Pep's bar in the Quaker City.

Tickets for the first eight weeks of "Porgy and Bess" opening March 10 at Broadway's Ziegfeld Theatre, already have gone on sale. The cast leaves Paris for the U.S., March 3. . . . "Bwana Devil," a story set in Africa, and Hollywood's first natural vision (Three-Dimensional) film currently on Broadway . . . Lehigh University, Bethlehem, Pa., bestowed the "Degree of Crazy" upon the Jimmy Butts-Doles Dickens piano-bass duo . . . Josephine Baker staged a four-hour, one-woman picket line outside a Havana, Cuba radio station when refused admission to the building. She lost by a Cuban mile. She blamed U.S. influence for the loss of her $14,000 contract and closed door reception. Miss Baker will make her next stand in Germany.

Slim Gaillard comes up with his recorded version of "Gomen-Nasai," English words with a Jap title meaning "Forgive Me." . . Tony Scott, white alto saxist, joined the Duke Ellington orchestra on Friday . . . When Mattiwilda Dobbs, Atlanta soprano, sings with the La Scala opera in Italy and the British Glynedebourne opera, she will be the first of her race to appear with either group . . . . Dinah Washington and Billie Holiday playing California spots.

You'll thrill to Billy Daniels singing "She's Funny That Way" and "Bye Bye Blackbird" in the technicolor musical film, "Rainbow Round My Shoulder" . . . My New York Spy says: Ivory (Deek) Watson left the Fuqua Ink Spots last week. Could it be a feud? . . . Chick Webb replaced Betty Granger as theatrical editor of the Amsterdam News, with Granger going back to social items. Gerri Major, former society ed, off for Jet.

LANGSTON Hughes

Negro Actors Have Enlivened The New York Stage Since 1821

The history of the Negro in America's spoken drama goes back more than a hundred years. Before the Civil War his problems provided themes for the serious stage, although his roles were acted by whites in blackface. Even Uncle Tom was first played by a white actor in 1852. **Uncle Tom's Cabin** shook the world then. Perhaps it shook some theatre taboos, too, for long before the play lost its popularity and it had a popularity of more than fifty years—many Negro actors had essayed the leading role.

At least thirty years before Uncle Tom's Cabin hit the boards, there were Negro actors, and good ones, performing in New York City. As early as 1821 the African Free Players presented Shakespearean plays and produced a star in the person of James Hewlett as Othello. In the mid-1800's from our own shores to England and the Continent went brown-skinned Ira Aldridge to become internationally famous in the same role, having for his Iago in London the great Edmund Kean.

Just as the old stock companies served as a training ground for many of the white stars of stage and screen today, the colored stock company of the Pekin theater in Chicago so served for Negro actors. From that famous Negro theater of the early 1900's came many competent performers, some still active. Following the Pekin group came New York's Lafayette Players, successfully pr[illegible]ing for a number of years such Negro-acted versions of Broadway successes as **Within The Law** and **Madam X.**

In March, 1917, **Three Plays For A Negro Theatre** began a new era. These poetically written plays by Ridgely Torrence were about Negro life to be acted by Negroes. They were not great box office hits, but they paved the way for a play that was—Eugene O'Neill's **The Emperor Jones.** With this play in 1920, Charles Gilpin put the Provincetown Playhouse on the world map. The decade between **The Emperor Jones** and **The Green Pastures** brought many interesting dramas of Negro life to Broadway and uncovered some fine acting talents. Some of the plays were acted entirely by Negroes. Others had mixed casts. **Lulu Belle,** the Pulitzer Prize winner, **In Abraham's Bosom,** Paul Robeson in **All God's Chillun Got Wings,** and later, **Black Boy,** the musicals **Deep River** and **Show Boat,** and the dramatic **Porgy** that was to later become the musical **Porgy and Bess** enlivened Broadway.

Written by socially minded whites and aflame with protest against racial and class injustice, in the 1930's Paul Peters-Stevedore reached the stage at the dra[illegible] Theatre Union, and John Wexley's **They Shall Not Die** pled the cause of the Scottsboro boys uptown on Broadway. **My own Mulatto** opened at the Vanderbilt and had a year's record run for a drama written by a Negro playwright. Various Paul Green plays, Hall Johnson's music drama **Run Little Chillun,** and Gertrude Stein's quaintly pretty **Four Saints In Three Acts,** set to music by Virgil Thompson helped keep the public interest in the Negro at a high boxoffice pitch. Then came Ethel Waters, superb in **Mamba's Daughters** and later in **The Member of the Wedding.** She proved her versatility of range, from revue singer to dramatic actress, and also proved the value of a Negro star's name in lights over the marquee.

In the '40's appeared **Native Son, Jeb, Strange Fruit, Deep Are the Roots, Anna Lucasta,** the musicals **Carmen Jones** and **St. Louis Woman.** But unfortunately, there have been few good Negro playwrights, and these few have written but few plays. Lack of contact with living theatre, and lack of outlet for their plays has contributed to this scarcity of colored playwrights. Broadway has not been cordial to the Negro dramatist. But that is, I believe, changing for, as I write this, two plays by Negroes, Lewis Peterson and Frederick Lights, have been contracted for production.

Ethel Waters Makes Appeal

Ethel Waters, as famed an actress as several Hollywood damsels put together, made another appeal last week before the Coordinating Council for Negro Performers, and urged that more Negroes be placed on television.

Following Miss Waters' "message", the council launched a movement to impress TV sponsors of the value and importance in the Negro market and thus hope, fervently, that television will adopt a more liberal integration policy towards hiring more Negro performers.

What Miss Waters' should have urged at this meeting of the Council, which, incidentally was held at Small's, Paradise in New York, was that TV should broaden its policy and place more Negroes into high-production shows similar to the Billy Daniels show of sometime back, and the Sammy Davis telecast now in the making.

In the last analysis, however, it seems some New York or California show mogul would line-up and arrange a top-class production series that would be as near flawless as possible, to present to some TV sponsor as a package.

What many performers seem to overlook, as well as others, is that nearly every field of endeavor is crowded, and that you just can't "beg" a job or opportunity as in the last 100 years because of race and segregation.

It is believed by many throughout the mid-west, and they like good telecasts, movies and radio serials as well as anyone, that nothing is prohibiting a person of zeal and talent, from designing a unique and appealing package for production. It just might sell at that.

WATCH FOR THESE CREDIT LINES:

Ike Jones Is Hollywood's Youngest, Only Colored Director In The Business

By MATTIE SMITH COLIN

CHICAGO (ANP) — I have promised myself that hereafter I shall give stricter attention to the credit lines to the movies I see.

And if a line should read: Assistant Director, Ike Jones, or perhaps, Director, Ike Jones, I will be pleased and not at all surprised.

Isaac Jones, handsome six-footer with dark brown eyes, is, at the age of 23, the youngest director in Hollywood.

The Screen Directors' Guild lists him officially as a first assistant director.

Among his papers is a bachelor's degree in theatre arts from the University of California in Los Angeles.

Only Colored Director

These facts are not generally known. In fact, Ike—as he is popularly known—is little known outside California.

Further, he is not only the youngest man qualified to direct films in the movie colony, he also is the only colored picture director.

Despite his youth, he has had experience both in front of and behind the cameras. He already has appeared as an actor in "Saturday's Hero," "The Kid From Left Field" and he just completed "Big Mike.' '

Helped With Louis Story

He is assistant director and an actor for 'Joe Louis Story." He got the job because of the insistence of the director, Robert Gordon.

As assistant director, he is in charge of casting, handling of extras and some staging. As an actor, he is "Johnnie Kingston," the man who persuades the film Joe Louis to don boxing gloves.

His stage experience includes direction of the Los Angeles company of "The Respectful Prostitute" and "Hope Is a Thing With Feathers."

His UCLA curriculum as a speech minor includes classes in directing, writing acting and cinematology.

Native Californian

Ike was born in Santa Monica, Calif. A brother, James, is a science teacher. He has a sister, Margaret, 10. He is unmarried.

He flew into Chicago last week to see "New Faces" at the Great Northern theatre and confer with one of its producers, Leonard Sillman.

He auditioned for and received the leading male role in "Mrs. Patterson," a stage play that goes into rehearsal in August.

The title role will be played by the famous Eartha Kitt. According to present plans, the play will premiere in Chicago in the fall.

Wants To Be Producer

The young director hopes some day to produce as well as direct pictures and plays.

He said the dirth of colored directors in Hollywood is probably due to the fact that they are not taking courses in theatre arts because of the limited opportunities.

"I think a person should prepare to work out his aspirations despite any barriers which make the way difficult," he said.

He has returned to Hollywood where he has been cast in a role in the film, "Gladiator."

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U. S. Race Terror Film Packs Moscow Houses

MOSCOW, Oct. 21 (U.P.)—A new Soviet color movie portraying American businessmen and generals as attempting to use six Negroes as human guinea pigs in testing a fearful secret war weapon is now playing to packed houses in many Moscow theaters.

The strongly anti-American film, which opened here this week, is entitled "Silver Dust." It gives the impression that only "progressives" in the United States oppose the machinations of evil persons. The heroes are those who sympathize with a Negro character who announces he is a Communist.

The movie opens with two American generals representing the "trust" discussing the new silver dust that is believed capable of killing everything in a village without [illegible] contamination effects.

In a town called "Fortskill," a young woman, with the connivance of a crooked judge and sheriff, is induced to frame a charge of attempted assault against a Negro Communist. This Negro's mother is an ill-treated servant in the home of the professor who developed the new weapon.

Five other Negroes also are arrested and all six are sentenced to the electric chair. But the young woman confesses her part in the framing.

The six Negroes are spirited from prison in a jeep manned by police and brought to the professor's laboratory, where a general has them thrown into a cage used to hold animals in tests with the silver dust.

But rescue awtits. Amid zuckets of melodrama, the Negroes finally are saved by "progressives." The leader of the band leaves the generals and businessmen with the parting thought that some day they will face a "people's court."

Soviet audiences have taken it silently, appearing even a bit puzzled, as if it were a little too complex to follow easily. There were only a few chuckles in the appropriate moment when the general makes a fool of himself.

In many theaters, this movie is followed by an ancient American film called "The Black Legion," about an organization like the Ku Klux Klan.

Red Film Production Uses All Angles To Blast United States

WASHINGTON—(INS)—A version of American life unmatched for sheer viciusnes and distortion by anything previously ground out in Russia's propaganda mill is being shown today to Moscow movie audiences.

The lies are being told in a color film called "Silvery Dust." In it, the producers depict all the sins their imaginations could conjure up as having afflicted the United States.

No American correspondent in Moscow has been able to get through censorship with a story about the movie. It is so poisonous that it has not even been shown outside Russia, but reports of it have seeped through the Iron Curtain.

LYNCHINGS PAD PLOT

Fascists and Nazis populate its cast of characters. Lynchings pad out its plot. All the "good guys" identify themselves as "peace partisans." The villains are war-loving sadistic monsters who use Negroes as human guinea pigs.

The story slithers like a lethal serpent from one lie to another, starting from an attempt by two U. S. chemical "trusts," one from the North and one from the South, to secure a secret radioactive dust weapon from an unprincipled American scientist named Steele.

A chemical warfare general named MacKennedy is ordered to obtain the secret and arrange for its manufacture by the Southern trust. He promptly tries to get it for the Northern one.

MacKennedy goes to Steele's laboratory in a Southern town, where he and a representative of the Southern trust are impressed with the "Silvery Dust" but insist on a human victim.

RACE ANGLE

The governor of the state is asked to produce one, but he complains that he has no death-sentence cases to spare. Instead, he arranges for the arrest of three young Negro "peace partisans."

To accomplish that, the governor has them charged with rape. The Ku Klux Klan immediately tries to lynch the trio. State police stop the attempt and deliver the victims to Steele's laboratory.

Meanwhile, MacKennedy enlists the aid of a former Nazi—now one of the scientist's top assistants—to help him steal the secret for the Northern trust.

The assistant, who has converted one of Steele's sons to Nazism, tries to get the lad to make off with the plans from his father. The boy is exposed to the dust and dies a slow and horrible death.

But the picture has a "happy ending"—Red style. The peace partisans rescue the Negroes. One of Steele's sons tells MacKennedy that, although he fought in World War II, the American uniform is now too heavy for his shoulders, "tainted" as it is by U. S. intervention in Korea.

One of te minor characters in the film is a gangster turned priest who says Jesus Christ had urged the United States to attack the Communists as soon as possible. He said the Lord promised to make the American armies invulnerable.

All-African Cast Used in Movie

An Italian film company recently returned to Italy after a seven-month stay in Africa. While in Africa a feature-length film was made using natives of the Lakoro, Lotuko and Niam Niam tribes of the Uganda region as actors.

This is said to be the first neo-realistic film with a story line to be shot in Africa with an exclusively native cast. The leading part in the film is Aboia, daughter of the chief of one of the tribes.

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14 Film Stars Listed Eligible For 'Oscars'

By ROBERT JOHNSON

NEW YORK — Fourteen colored actors and actresses who performed in 10 major pictures have been listed as engible for Academy Awards for Achievements during 1952.

Those eligible for best performance and supporting role honors and the films in which they appeared are as follows:

Those Eligible

Bubber Johnson, Robert Davis and Sidney Poitier in "Red Ball Express"; William Marshall, "Lydia Bailey";

Canada Lee (deceased) and Sidney Poitier, "Cry, the Beloved Country,"

Dorothy Dandridge, Bill Brown and Bill Walker, "The Harlem Globetrotters."

Billy Eckstine Listed

Billy Eckstine, "Skirts Ahoy."

Ethel Waters and James Edwards, "Member of the Wedding."

Frank Silvera, "Viva Zapata" and "Cimarron Kid."

Stepin Fetchit, "Bend of the River."

Juanita Moore, "Affair in Trinidad."



JAPS LIKE HIM. Daniel A. Williams of the U. S. Navy is winning laurels as a movie star in Japan. Here he is shown with that country's talented actress, Chikage Awashima, in a scene from their latest release, "Yassa Mossa."

To Star In Japanese Film



Danny Williams, the first Negro to have an important role in a Japanese motion picture, and Mayumi Kurata, an attractive young starlet, will appear in a new film depicting Japan's post-war confusion. Williams, 30 years old, is a native of Alabama. A non-commissioned Navy officer, he has gained wide popularity among troops in Japan through his singing and has entertained hospitalized GIs more than 150 times.

Young Floridian Wants To Start All-Negro Films

ORLANDO, Fla.—(INS)—A teen aged theater owner and inventor, who calls himself "The Poor Man's Orson Welles" started competing with Hollywood yesterday at Orlando.

He is George J. Yarbrough, 19-year-old Orlandoan, who recently flew to Hollywood in his own plane to scout out his "competitors."

Young Yarborough says he will screen talent for an all-Negro cast at the local Washington Shores Drive-In Theater. He owns half interest in the theater, purchased when he was 17.

Before becoming manager, projectionist and co-owner of the theater, he operated a concession stand at the drive-in at neighboring Winter Park.

ALL-NEGRO FILMS

Yarbrough contends the movie industry does not make an effort to produce good all-Negro films, and he intends to do something about it.

The youth developed a silver-painted screen and fired up the sprockets and old parts on an ancient set of projectors to show three-dimensional films, among other productions.

He says the silver screen improves reception 100 per cent.

Yarbrough accomplished the screen and projector jobs for a total cost of only $45.

Type Is Old But Ink Is New

Publicists Dress Up Roles For Sepians In 'President's Lady'

By GEORGE DANIELS

The motion picture industry seems to be getting bolder and bolder with its "undercover" tactics in race relations to woo the Negro theatregoer. . .but, it's nothing new, they've been doing it for years.

One of the latest examples is the motion picture, "The President's Lady," starring Ann Rutherford as Mrs. Andrew Jackson and Carlton Heston as the general and President.

Miss Rutherford's performance was a tribute to her ability. . . she portrayed Mrs. Jackson with dignity and character. As for Heston, if the ex-President was as he portrayed, thank heaven I live in the 20th Century.

The merit of this production, however, is not the primary concern because there are two other ladies who deserve mention. Vera Francis, the highly publicized and sexy actress of color, and Ruth Attaway, a Chicago girl.

Miss Francis' role in this production was that of the "other woman" in the life of Mrs. Jackson's first husband. She also became the ultimate cause for separation of the couple and later, divorce.

Before this picture hit the Chicago circuit, Hollywood's high pressure press agents for 20th Century Fox went to "big trouble" in sending advance publicity throughout the nation on Miss Francis and her role in "The President's Lady." They called her "The Great Miss Vera Francis" and the tan actress who landed the "plum of the year" role in a "big deal."

Those citizens who are avid theatre-goers flocked to see this picture at first chance. Even those who seldom visited movie houses were tempted to "see this" big deal which starred a Negro actress in a grand supporting role.

This was the "big deal:"

Miss Francis appeared in two scenes—long enough for her to shed tears in the first and tote a tray of coffee in the second. Not a single word was spoken between her and Mrs. Jackson, tho they both stayed under the same roof for quite a spell. In fact, she said less than a dozen words to her suitor.

Negro patrons pronounced their disappointment because they had expected to see more of the "sexy Miss Francis" who was touted from coast-to-coast and praised for her role.

Hollywood for many years has had the opinion that if it could "give" a Negro actress or actor a tidbit role and saturate the market with high powered publicity, that more Negro patrons would flock to see their productions than usual.

In many, many instances this has been the case.

In the past, when productions with Negro stars cast in fair or suitable roles, finally reach Southside theatres, huge banners and streamers are plastered across their fronts, blaring the name of the Negro star. Result: more anxious customers in the beginning and disappointed patrons in the end.

"The Presidet's Lady" had a bright spot as far as Negroes were concerned, outside of the general merit of the picture.

Ruth Attaway, a Chicagoan, had the traditional maid role but strayed from it's usual "mammy" interpretation, at least as far as possible in this day and age.

HEARTY ACTRESSES STAND-UP:

3-D Film Players Have Withstood All Changes

HOLLYWOOD—Hollywood has entered its fourth major era, that of three-dimensional films.

There are four actresses now being seen in Columbia's "Man in the Dark," first 3-D picture from a major studio which has successfully made all three transitions.

The quartet — Gertrude Astor, Cleo Ridgeley, Arlene Pretty and Dorothy Phillips.

Ferrer For 3-D

They were stars in silent flickers; their voices stood the test of sound; color consultants decided they looked well in hues, and now they've come through their first test in the new-fangled "round" [illegible]

Jose Ferrer will play the top role of Somerset Maugham's celebrated character, Davidson, in the first Technicolor 3-D musical, "Miss Sadie Thompson," with Rita Hayworth in the title role.

New films in the making:

Five Great Features

"China Venture," story of a Marine task forle whilh invades the South China Jungle—Edmond O'Brien.

"Hell Below Zero," adventure in the Antarctic—Alan Ladd.

"From Here to Eternity" — Burt Lancaster.

"The Big Heat," a melodrama—Glenn Ford.

"The Great Adventures of Captain Kidd"—Richard Crane.

Film producers' pledge to integrate Negro hailed

An excited Hollywood this week reviewed the unprecedented vote of the Screen Producers Guild last week to use Negroes "in pictures about American life as they appear in American life today", to use Negroes in "all pictures wherever and whenever possible", and to hire Negro public relations men.

The pledge, made after a meeting with representatives of the Screen Actors Guild, followed an outspoken declaration for these principles by Ronald Reagan, former president of the Guild, and by William Walker, Negro actor, member of the Guild Board of Directors.

Producers were enjoined by Reagan against waiting "for a part specially created for a Negro actor", and urged to "cast Negroes as actors. Give them work. Give them opportunity, and you will be well repaid."

Reagan condemned "thoughtless, standardized caricatures of any race" and called for "more honest portrayals of all people" to make better pictures and to bring millions more into motion picture theatres.

"Our motion pictures should show the entire world the continual gains Negroes are making in our country," said Reagan, adding that, "This is important in the war against Communist propaganda."

After hearing both Reagan and Walker, the producers met in a closed session and voted unanimously to integrate the Negro onto the American screen, and to transmit their recommendations to the Hollywood Coordinating Council, heads and managers of all studios.

Acting for the producers was Sol Siegal, president of the Producers Guild.

In his speech before the producers, Walker brought a cross-section of opinion of fellow actors, who had heard, he said, that the meeting was in the offing.

A member of a special committee in the Screen Actors Guild, set up to seek "more and better employment of Negroes in motion pictures", Walker said "It is significant that although this move is considered vital by Negro actors and, for that matter, by Negro communities all over the country, it was fostered by the chosen representatives of the entire acting profession."

The Actors Guild has endorsed the project for integration of Negroes into films, said Walker, but producers shape the ultimate product."

Walker quoted correspondence from DeForest Covan, who pointed out that "films made with American background should have the same background as in real life. . . . Negroes are everywhere"; from Miss Juanita Moore, a dancer and bit player, who pointed out that although "history shows there were many Negroes in the early colonization of the University state, motion pictures fail to record this. . . . Nor do they record the Negro in the growing and developing of our country . . . thereby they distort history."

Miss Palmere Jackson, said Walker, wrote that she was not asking for unrealistic character portrayals, but that Negroes are "being integrated into every phase of American life . . . and should be so depicted."

Continuing, Walker said, "W. James Adamson put it this way, 'Let us appear in pictures as we do in the American scene.'"

Walker called the current practice of confining Negro roles to those of butlers, porters, maids, stewards, African savages, etc., a "great imbalance" in the motion picture industry. He added:

"The wrong is not that Negroes are cast in such roles. We want those parts. The wrong is that Negroes are not cast additionally as doctors, lawyers, teachers, insurance men, soldiers, athletes, clerks, etc."

Nat "King" Cole In Movie "Blue Gardenia"



Movie star Anne Baxter chats with co-worker Nat "King" Cole on the set of "The Blue Gardenia," forthcoming film production. In the drama of suspense Nat plays himself and sings the title song.

In addition to his '53 movie debut, the singing star has already recorded several song hits that will assure him his usual top spot among the year's outstanding male vocalists.

More Sedate Ann Sothern Back In 'The Blue Gardenia'

By BEN S. PARKER

The most fragrant feature of "The Blue Gardenia," mystery story which opened yesterday at the Warner, is the return of Ann Sothern to the screen after an illness and convalescence which kept her from movies for about two years.

Miss Sothern, very much the sprightly Maisie of old, although perhaps a bit more sedate, slips easily into her old role of the warm-hearted, wise-cracking, man-hunting blond pal to both sexes.

Another plus value of "The Blue Gardenia" is the acting of Anne Baxter in the central role of Erdman as the sleepy-eyed photo-a girl who has every reason to grapher adds a restrained comedy believe she is the one wanted in touch.



Anne Baxter

the sensational murder case from which the film takes its name.

Miss Baxter is a nice girl who went out for a fling after an emotional upset, and cannot remember anything about the events of the previous evening except she had a few too many drinks with a notorious wolf and went to his apartment. The next morning, he is found with his lecherous skull bashed in with a firetong she vaguely recalls having used to protect herself.

The Demon Reporter

Raymond Burr is the gentleman who ain't no gentleman, and gets what he richly deserves—but he's hardly around long enough to count.

Ethel Richard Corte, as a demon reporter in the best traditions of Hollywood, which doesn't miss a cliche in its dog-eared book about how reporters live, work, act and talk. This lad has a plush private office bigger'n some editors' we could mention, and a photographer apparently assigned to him alone.

Such a journalistic paragon as this naturally shows up the police for the stoops they are, as he cozens the unknown Blue Gardenia murderess to come tell him all. Miss Baxter goes through the wringer before she does.

Comedy, News Too

Famed Negro singer Nat 'King' Cole sets the musical mood of the film with a mournful ballad of the same title as the film, and Richard

Very much worth seeing, however, is a short entitled "A Is For Atom," in which an imaginative scientific cartoon is used to explain in lay terms how the atom works, what happens when it goes boom, and how its immense power can be controlled and channeled into peaceful pursuits. There's also a cartoon comedy and the news.

HOLLYWOOD has produced its best picture of Negro life in Metro-Goldwyn-Mayer's "Bright Road," starring Dorothy Dandridge, with Harry Belafonte, Ulanie Norman and a cast of wonderful kids. Dramatized from "See How They Run" by colored school teacher Mary Elizabeth Vroman, it is the first of its kind that doesn't make you wince, that makes you glad in your eyes, your heart, and your hands.



APPEAR IN "BRIGHT ROAD:" Dorothy Dandridge and Harry Belafonte two outstanding Negro actors, will play the leading roles in "Bright Road," opening at the Clover tomorrow.

Movies Of Week—

Film Based On Montgomerian's Story To Play Clover Monday

"Bright Road," the only motion picture which is based on a story by a Montgomerian, opens a three-day engagement at the Clover tomorrow.

The story, written by Mary Elizabeth Vroman, a Montgomery Negro school teacher, was originally entitled "See How They Run." It appeared in the Ladies Home Journal and received the coveted Christopher Award.

The almost all Negro cast is headed by Dorothy Dandridge and Harry Belafonte. It's the story of a Negro teacher who comes to a small Southern town to instruct a class of fourth graders, and finds both joy and sorrow in enlightening the minds of her charges and penetrating the shell of a sensitive 11-year-old boy. A preview before local education leaders, was highly acclaimed. Columnist Hedda Hopper calls it "One of M-G-M's finest."

"I Confess"

Montgomery Clift, one of the finest young actors in Hollywood appears on the screen far too sel-

FIRST MAJOR FILM HIT:

'Bright Road' Simple Tale Of A Spiritual Story

By E. B. REA
AFRO Theatrical Editor

BALTIMORE

It does not take but a few words to sum up the merits of "Bright Road." It is a simple, warm and human story about the spiritual victory of a woman through kindness and patience.

From a production angle, it is the first all-colored cast picture ever produced by a major motion picture company other than a musical or drab comedy.

A High Achievement

The story of "Bright Road," formerly titled "See How They Run," is a high achievement in the annals of motion picture making.

It is not a preachment. It neither condemns nor points out the frailities of human relations—racially.

It is a story not peculiar to any race of people, and what can be appreciated is the fact that it is not surrounded or tinged with sterotyped characters.

"Bright Road" was not intended as a movie script at all. It was just the heart-felt expressions of an Alabama schoolteacher, Miss Mary Elizabeth Vroman, who wrote her story just as she felt.

However, it attracted the Ladies Home Journal which printed it; Father James Keller, who gave her the Christopher Award, and Metro-Goldwyn-Mayer, who considered it an unusual story and filmed it.

No Social Panacea

Viewers who expect to see an offered panacea to social or racial problems will be disappointed.

It simply tells of a maladjusted, 11-year-old boy, who could be of any race, and how his regeneration was possible through the milk of human kindness.

The 68-minute drama has four stars in Dorothy Dandridge, the teacher; Harry Belafonte, the school principal; Philip Hepburn, the youth, and Barbara Ann Sanders, his inspiration until her untimely death.

Superb Performances

These four principals are definitely stamped as real actors and actresses in the adult and juvenile fields.

This reviewer stamps Miss Dandridge as a superb performer. Her beauty is enhanced by the emotional depth, understanding and skill as a movie schoolteacher.

Belafonte, who holds down an important spot, fits the role adequately and admirably.

Avocation No Hindrance

Some critics have been unkind towards Miss Dandridge and Belafonte because the former, although she has appeared in a number of films, is a night club singer; the latter, a band vocalist and ballad singer.

However, in "Bright Road," they merge with the emotional and everyday experiences of a teacher in bringing out a lovely story, well enacted.

"Bright Road" is a story that portrays the good without taking the social problem out of the hands of social agencies delegated for that purpose.

A Commendable Production

The studio turned out a No. 1 job in the production of "Bright Road."

The rural scenes come close to realism; the photography and lighting expertly done, and the script was adequately written and, to this writer, it carries no stigma, nor pokes fun.

The film carries a deeper meaning than it shows on the surface. It will have to be seen to be appreciated.

Ala. Teacher Praised For Film Story

MONTGOMERY, Ala. —(INS)— The showing of a motion picture in Montgomery Wednesday brought honor in her own country to one kind of prophet.

The film "Bright Road" which opened at a white motion picture theatre in Montgomery brought the spotlight on one of the leading Negro citizens of the Alabama capitol.

Mary Elizabeth Vroman, a public school teacher who spent most of her early life in the West Indies, is the author of the story, "See How They Run," on which the film is based.

The school teacher says that

wnen she wrote the 7,000 word story her problems with her class of she didn't think it would ever chance fourth-graders.

in a thousand of being published. "See How They Run" received

HOLLYWOOD STUDIO a Christopher Award, and the film,

The Ladies Home Journal, first which stars Dorothy Dandridge, has magazine she sent it to, accepted won plaudits from many of the na-the story, however, and shortly af-tion's top film critics. The story ter it appeared in June, 1951, and film have brought Miss Vro-major Hollywood studio began pro-man high praise in her home town, duction on the film. the Alabama Journal, which from the story glowing editorial visor for the production, Montgom-Examiner, which praised the tells of a sensitive Negro school-author as teacher in a Southern town and outstanding citizen.

This Viewer Liked 'Bright Road'

By RICHARD A. JACKSON

NEW YORK — (ANP) — The first all Negro cast ever presented in other than a musical or comedy by a major motion picture company gave a commendable performance in "Bright Road." The world premiere was held at the 55th St. Playhouse last week.

The simple and warm story by Alabama school teacher Mary Elizabeth Vroman, which won her the Christopher Award, tells of her victory in retrieving a maladjusted schoolboy, "C. T. Young." It is a human story of the spiritual victory of a woman through kindness and patience—a story not peculiar to a race of people and not encompassed by typed characters.

The principals in the 68-minute drama are Dorothy Dandridge, the school teacher; Harry Belafonte, the principal; Philip Hepburn, the 11-year-old schoolboy, and Barbara Ann Saunders as Tanya, his classmate who inspired him until her untimely death. Both the adults are well-known singers of the night club and stage. The Brooklyn boy has appeared on T.V. and on the stage.

Miss Dandridge gives a superb performance with emotional depth, understanding and skill, while Hepburn definitely stamps himself as a juvenile star. Both Belafonte and Barbara lend admirable support.

The original story ran in the Ladies Home Journal under the title of "See How They Run." It was produced for motion pictures by MGM.

Critics Divided Over 'Bright Road'

NEW YORK — (ANP) — Critics are divided in their opinion on the Dorothy Dandridge-Harry Belafonte movie, "Bright Road."

Chief criticism is in the casting of Miss Dandridge, a night club singer of some repute and Belafonte, a ballad singer, in difficult roles which called for real acting. One unkind critic said Miss Dandridge was guilty of only two things, a fixed smile and a fixed frown to express the entire gamut of emotions of the role.

Belafonte is more than inadequate, the same critic said, as the school principal in a difficult spot. Other critics call "Bright Road" charming, etc.

But the word from Hollywood is that producers are shying away from "do-good" pictures, preferring to leave social problems to social workers and agencies established for that purpose. Few pictures dealing with problems have made money, and money, says the producers, is why they are in business.

Members' Comments Negligible

Only 20 Of 140 Enthusiastic Over New Film

By HARRY LEVETTE

HOLLYWOOD (ANP) — Metro-Goldwyn-Mayer studio made the heavy gamble of producing the documentary film, "See How They Run," now retitled, "The Bright Road."

When finished, MGM had hoped for praise or constructive criticism on the all-colored film.

The studio invited the Los Angeles Urban League and full memberships of three local sororities to its initial showing.

Wanted Film Censored

This was done so that anything objectionable in the film could easily be eliminated in the cutting-room, to which a first-run film returns.

Otherwise, letters of approval are valued highly as encouragement to the producers, and to help convince the theatre market, which books the finished product.

But the studio was badly disappointed over the interest shown by the invited groups.

Showed Little Interest

Of the 140 members of the three schoolteacher sororities, only 20 wrote letters to the studio commending it for its production of the film.

The human-interest screen play was written by Miss Mary Elizabeth Vroman, a young Alabama schoolteacher and stars Dorothy Dandridge, Harry Belafonte, 12-year-old Philip Hepburn and scores of juvenile stars.

The play won the annual Christopher Society's artists award, presented April 30 by the Rev. James Keller in New York.

Story Heavily Awarded

At the Beverly Hills hotel, a committee of movie stars had presented Miss Vroman with a fine trophy and $2,000 in cash, because her story attracted nation-wide attention in the Ladies Home Journal.

The disappointed studio officials were soothed somewhat by a plaque given by the Urban League and the quarterly medallion to be awarded "Bright Victory."

The picture has been released nationally, having its premiere in New York City, where it has received wonderful reviews by film critics.

Manny Farber

IN A seventy-minute feature called "Bright Road," M-G-M has refashioned the story of "The Quiet One," a Levitt-Loeb prize-winning documentary that dealt with the rescue of a blocked, bewildered colored boy, new methods of education, and common-sense therapy. Here, in Emmett Lavery's script, a pretty Alabama school teacher—demure, devoted, glowing with Christian endeavor—breaks through the shell of a perverse juvenile named P. T. ("It don't stand for nothing"), the shame of Vinedale school.

While the tale leans rather heavily on the idea that all becomes well when the wand of modern psychology is waved, and the view of boyhood is forcibly patterned to make this outcome possible, the movie has a surprise gift of humor and humanity. Negro actors, not unlike others, have too frequently fitted themselves into a stereotype that makes them either caricature or figures of sentimentally sterling worth. The newcomers in "Bright Road"—a dozen kids plus two adults (one of them Harry Belafonte)—cause one to be more acutely aware of the burdened propagandist portrayals of Canada Lee, the exquisite clichés of Ethel Waters, the oversensitivity of James Edwards, and the servility of Hattie McDaniels. What I'm trying to say is that this all-colored cast does not accommodate itself to an audience's ready-made ideas and so brings to the screen a fresh spontaneous life.

Some artful scenes reveal the boys' classroom behavior, a mixture of swagger and glee. A small spectacled kid stalls on the trip from blackboard to seat to run his hand across each student as though he were a slat in a picket fence. A born cynic throws tipster comments at a chum having trouble with long division. Another shrugs through a ridiculous description of his vacation experience. This is all enacted with an air of special and private knowhow about humor and an easy grace that make the teacher's correct manners and speech seem hopelessly wrong.

But for the rest, too much of the film is idealized out of reality. The teachers are up on all the latest trends in child psychology and dish it out in globs. The songs are done in the calculatedly intimate, mink-soft voices used by so many popular singers; the delicately chiseled profiles seem too universal. The only apparent sufferer is the new teacher, Dorothy Dandridge, who goes in for worried pantomime and mumbles such things as "Oh Lord, let me say the right words for once." Since Miss Dandridge offscreen is one of those quick bright songstresses who rely less on voice than on an ability to tell a story with a sensitive and emotional face, this is rather nice to watch.

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BRIGHT VICTORY



CHILDHOOD BLOOMS —Dorothy Dandridge converts Philip Hepburn out of his anti-social tendencies and hatred in the Mary Vroman story, "Bright Victory," a movie about childhood rather than a color - line preachment. It is a warm and pleasant picture.

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CEASE FIRE

From GI To Star



FILM STAR FROM KOREA Two GI combat veterans completed a 10,000-mile trip from Korea to Broadway last week to see their first motion picture performance in the Hal Wallis-Paramount film, "Cease Fire." One of them was Private Johnnie Mayes of Greenwood, Miss., (above) whose portrayal of the fun-loving but highly-effective machine-gunner behind the Communist lines in Korea is being hailed as a dramatic triumph.

Canada Lee's Film On Ten-Best List

NEW YORK—"Cry the Beloved Country," the United Artists release which starred Canada Lee, has been named in almost all of the ten-best lists of New York film critics for the best film of 1952.

The film was produced and directed by Zoltan Korda from Alan Paton's screenplay. It was Lee's last role before his death.

Bowsley Crowther of the New York Times said: "This screen presentation of Mr. Paton's momentous and moving tale of the criss-cross of racial tensions in modern South Africa was made with profound understanding and accomplished with sensitivity and restraint." Mr. Crowther adds: "It is remarkable how prophetic of the recent troubles in South Africa this film was."

They Guard Secret Chambers Of The Harem



Larry King (left), and Bill Brooks, who stand more than 6 feet 2 inches, make their movie debut in Warner Bros.' "The Desert Song." Here they pointedly inform comic Dick Wesson that he is not well come in the harem. Kathryn Grayson and Gordon MacRae head the cast.

'Ethiopia' Film Stars Selassie

HOLLYWOOD, (ANP)—"Ethiopia," Frederic Christian's new colorama film travelogue, will have its west coast premiere at the Wilshire Ebell theatre, Saturday night, March 7, for its only showing in Southern California.

Emperor Haile Selassie collaborated in the making of "Ethiopia" and appears in many sequences.

Highlights are the Imperial Palace, the Royal Flute and Harp Symphony Orchestra, a native wedding in Addis Ababa, Coptic priests, strolling acrobats, Amhara tax collectors and the parasol market.

The travelogue has been booked for the 1953 Milan, Cannes and London film festivals, the latter during Coronation Week.

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GENERAL

Movies Let Down Racial Bars

Racial bans in major downtown moving picture theaters are being lifted without fanfare, it was learned yesterday.

The three Loew's theaters, the Capitol, Columbia and Palace, have been admitting Negroes since last spring, a spokesman for the theaters said yesterday.

He declared the theaters did not intend to issue a formal statement on their nonsegregation policy. But, he said, the theaters have been admitting "all well-behaved persons for several months and will continue to do so."

A clarification of the Capitol's policy was asked this week by both the Oldest Inhabitants, Inc., headed by William D. Nixon, and the Coordinating Committee for the Enforcement of the District's Anti-Discrimination Laws, headed by Mrs. Mary Church Terrell.

Nixon explained that a week ago, he, Mrs. Terrell and two friends went to the Capitol in celebration of Mrs. Terrell's ninetieth birthday.

"We were admitted and wrote to the Capitol, thanking them for the pleasant afternoon," said Nixon. "But the next day we learned a young lady sought admittance and was refused. So at our meeting Monday night, we decided to ask for a clarification of the theater's policy."

The Loew's spokesman said he knew of no person being turned away from the Capitol. He said the nonsegregation policy was not influenced by Thursday's opening of "The Robe" in Cinemascope at the Capitol. Unlike other pictures, it will not be shown at the same time in Negro theaters.

However, the November opening of Cinerama at Warner Theater probably will be responsible for lifting racial bars at that theater—at least during Cinerama's stay. A Warner spokesman explained that mail order reservations will be accepted for Cinerama, preventing segregated audiences.

Washington's legitimate theaters and the more intimate downtown cinema houses are not segregated.

Mixed Movies

Washington's accelerating growth to maturity in race relations has been signalized by another significant though undramatic breakdown of a senseless race barrier: segregation in motion picture theaters seems quietly to have become a thing of the past. It is now disclosed that the Capitol, Columbia and Palace, major downtown theaters, have been admitting Negro patrons without discrimination since last spring. The change, instituted without fanfare, has been carried out without difficulty or friction of any sort. We have no doubt that it will be adopted now throughout the District and that there will be no thought of returning to a form of segregation as silly as it is outmoded.

For this healthy development the community owes thanks to the smaller motion picture houses that pioneered in admitting Negroes. They showed that this was not only good morals but good business as well. And the community owes thanks also to the stand taken by the officers and members of Actors Equity against discrimination in legitimate theaters; to those community groups which pressed tirelessly for the abandonment of segregation, and to the Negro leadership that kept the campaign orderly and free from vindictiveness. Washington is moving forward.

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THE GREEN PASTURES

Rex Ingram Film Held

Major Studios Watching, Waiting

By HARRY LEVETTE

HOLLYWOOD (ANP)—Rex Ingram, formerly "De Lawd" of Warner Bros.' "The Green Pastures," has just finished a part in a new Fox feature.

The actor was scheduled to go to South America on location for another, but release of the first and part of the second is being held up because of the three-dimension predicament.

Studio Cuts Help

Incidentally, MGM Studio is said to have laid off a number of janitors, besides a number of the production staff because of the same 3-D obstacles.

Banks, hereabout, are leary about financing the new cinerama which necessitate a complete rebuilding of screen and exhibition facilities.

Life Begins At 80

Madam Sul-Te-Wan, grand old lady of the silents and talkies, was 80 years old on Mother's Day, but does not look a bit over 60.

Still straight and spry, able to read without glasses, and still able to dance, she also works in pictures when she gets a call.

Hollywood's Prettiest

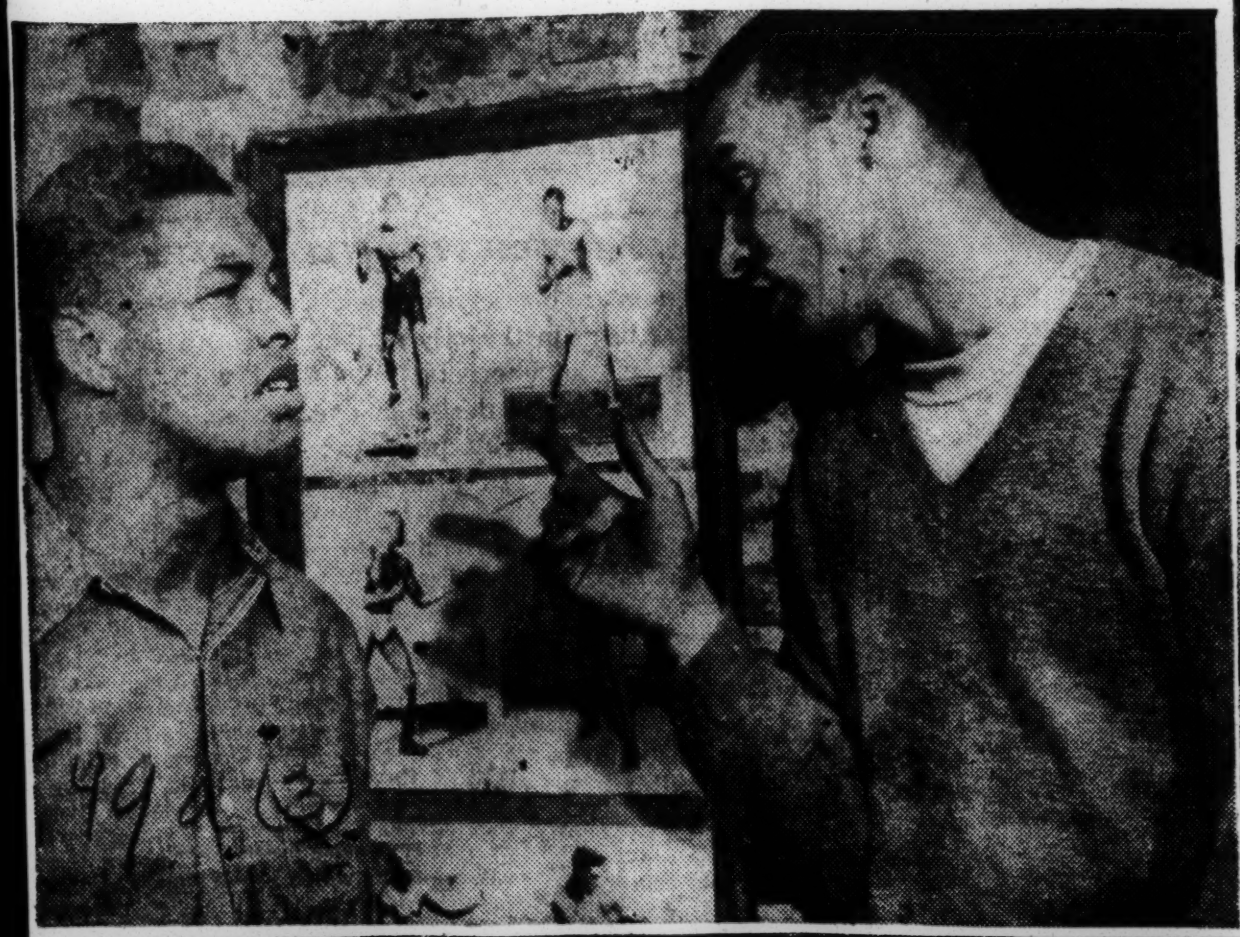
Louise Franklin, one of Hollywood's prettiest and most versatile players, has worked four weeks straight in Columbia's "The Scalpel," a Lizabeth Scott-Charlton Heston starrer.

The beautiful little dancer is known in Hollywood as "Rochester's screen sweetheart," from her role with the comedian in "Brewster's Millions."

All Films Barred

She also appeared in "I Married a Band Leader," and others, all of which were banned by the Memphis, Tenn. censor, as "too much equality with white folks, and too much non-comical love making by colored."

Her salary for the four weeks in "Scalpel" was high enough for her to stay idle the rest of the year, if she choses.





Carl
P. 13
Aug. 8-7-53



SCENES FROM "THE JOE LOUIS STORY."—The following scenes are from the soon-to-be-released United Artists' film, "The Joe Louis Story," the highly touted movie about the world's greatest prizefighter. At the left, young Joe Louis (Played by Coley Wallace) is shown photos of top fighters of the mid-thirties by a boyhood friend in Detroit, Johnny Kingston (portrayed by Ike Jones). At center, Tad McGeehan (Paul Stewart) brings the good news that the title fight with then-champion James J. Braddock has been set for the up and coming young Joe. James Edwards, playing Joe's trainer, at right, has his head shaved for the role of Jack Blackburn. At right, Joe gets a pre-fight rubdown from Trainer Blackburn while his attorney, Arthur Pine (Carl "Rocky" Latimer) lectures Joe about spending his money too fast and so unwisely. "The Joe Louis Story," which also stars the Broadway actress, Hilda Simms as Marva, Joe's wife, traces the life of the former heavyweight champion from his youth in Detroit to the pinnacle of his ring career. The famous Brown Bomber himself does not appear in the film except in the scenes which show him in some of his most notable fights. Coley Wallace, who portrays Joe, by a striking coincidence, is a fighter himself.

Complete Filming of the Brown Bomber Life Story

HOLLYWOOD. — Joe Louis former world's heavyweight champion, is the latest sports personality to have his life story told by Hollywood, according to an announcement by United Artists.

Their forthcoming film "The Joe Louis Story" will be released in mid-September with a world premiere in Chicago and Detroit simultaneously.

The famous Brown Bomber does not appear in the film himself, except in the scenes which show him in some of his most notable fights. His role is taken by another heavyweight contender, 24-year-old Coley Wallace, who bears a striking resemblance to Joe Louis in his prime.

This is Coley Wallace's debut as a screen actor. He is supported by may of Hollywood's ablest performers, with Paul Stewart in the role of Tad McGeehan a sportswriter; Hilda Simms in the role of Marva Louis; James Edwards as Jack "Chappie" Blackburn, Joe's trainer; John Marley as Mannie Seamon, and Dotts Johnson as one of Louis' handlers.

"The Joe Louis Story" was produced by Stirling Silliphant, directed by Robert Gordon from an original screenplay by Robert Sylvester.

Insure Authenticity

Mannie Seamon, Louis' trainer when the fighter ended his career two years ago following his defeat by Rocky Marciano, acted as technical adviser for the film, along with Louis himself, so that the picture would have absolute authenticity.

Many important figures in the sports world appear as themselves in the film, including Ruby Goldstein, the nationally famous fight referee.

A synopsis of the film follows:

The greatest heavyweight and certainly the most colorful since the retirement of Jack Dempsey was Joe Louis the famous Detroit Brown Bomber, who won the championship from James J. Braddock on June 22, 1937 at Comiskey Park in Chicago.

"The Joe Louis Story" covers two decades of Louis' life, picking him up in Detroit in his late teens in 1932 and taking him through his fabulous career which was ended by Rocky Marciano at Madison Square Garden on October 26, 1951.

Drops The Violin

Persuaded by a childhood friend (Ike Jones) to drop violin lessons and to use the money for boxing instructions instead, young Joe Louis (Coley Wallace) finds that his size and strength are not enough in the ring. His first lessons in a Detroit gymnasium decide him to dedicate himself to boxing as a career. Obtaining the blessings of his mother (Evelyn Ellis) he enters the Golden Gloves in Detroit and wins. He then goes on to win the National Golden Gloves title in Chicago. Shortly after this, he is taken under the management wing of John Roxborough and Julian Black and makes his professional debut on July 4, 1934.

He is trained by an old-time fighter Jack "Chappie" Blackburn (James Edwards) who assumes absolute control over the young fighter and teaches him everything which later contributes to young Joe's almost invincible ring record.

Decide On Mike

Following a fight with Natie Brown in Detroit, Louis and his handlers find themselves approached on the one side with a contract from Madison Square Garden and on the other by an offer from an independent promoter, Mike Jacobs. In a momentous decision they throw in with Mike Jacobs.

The same night, during the negotiations at the Frog Club in Detroit, Joe meets the girl who is to become his wife, Marva Trotter (Hilda Simms).

He calls her from every city on his busy fight schedule, particularly from New York, just before he meets and defeats the giant Primo Carnero. They are married shortly after, the day Mike Jacobs has scheduled for the Max Baer-Joe Louis match in New York. Joe is taken away immediately after the ceremony for the fight. "But I'll be right back," he tells Marva. He knocks Max Baer out in the 4th round.

Careless With Money

After this, Joe begins his notorious carelessness with money. He makes a number of reckless investments. He even begins to become somewhat cocky for the first and only time in his life. He openly defies Blackburn on several occasions as he trains for a match with the former champion Max Schmeling (Buddy Thorpe).

Schmeling gives him the worst beating of his career, knocking him out in the 12th round. After the fight, in his New York apartment, surrounded by his mother, his wife, his handlers and friends, Joe promises he will make up for this defeat in time to come.

His next two years are dedicated to getting a return match with Schmeling, particularly since Aryan supremacy is being preached by Hitler at that time and Schmeling's victory over Louis seems to substantiate all that Hitler has been claiming.

Rematch With Schmeling

He wins the championship from Braddock, but still feels that until he meets and defeats Schmeling he is not really champion.

On June 22, 1938 he meets Schmeling in New York City and in one of the most savage ring fights of all time knocks him out in a little more than two minutes of the first round.

Demands of his career and the great number of title defenses which follow his victory separate Marva and him more and more until overcome by loneliness, she finally sues him for divorce.

During the proceedings in Chicago he suddenly crosses the room to where she is sitting, picks her up bodily and starts to carry her out. "Where are you going, Joe?" their attorney, Arthur Pine (Rocky Latimer) cries. "Home," Joe answers. This reconciliation works. Joe's career continues its fantastic climb. Nobody can stand against him in the ring. He defends his championship against all comers and in 1941 makes eight separate title defenses, an all-time record in the heavyweight division.

Fights For Navy Relief

As war comes, he fights Buddy Baer and donates his purse to Navy Relief. He enlists in the Army as a private, fights Abe Simon and gives his proceeds to Army Relief. Meanwhile, he and Marva have their first child, a daughter, Jacqueline.

Jack Blackburn his beloved trainer dies in Chicago. Joe never fully recovers from his loss. He names Mannie Seamon (John Marley) to succeed Chappie.

Just before shipping overseas, Joe is called up unexpectedly before a glittering Madison Square Garden Night of Stars audience and applauded for donating so much money to Army and Navy Relief. "I only did what every red-blooded American would do," he says humbly. "And we'll win, 'cause we're on God's side." His simple, unrehearsed comment brings the Garden down.

He tours throughout the world, boxing and making morale talks and refereeing before millions of troops.

Financial Troubles

Upon his return to civilian life, he is matched with Billy Conn, who has almost beaten him in their first fight, and in a contest held on June 19, 1946 they draw the second biggest gate in the history of boxing. Louis wins by knockout in the 8th round.

By now, Joe is in serious financial trouble. He owes the government more than a quarter of a million dollars in back income taxes. His carelessness with money has brought him to a point where each fight he has goes to pay the taxes and debts on previous fights and puts him more deeply into trouble.

Also, his relationship with Marva, even though they have another child, this time a boy, Joe Jr., has reached a point where she again takes him to court for divorce. This time there is no dramatic interruption, as in the first action, and the decree is granted.

Joe continues fighting, making a series of exhibitions and going on tour. He meets Jersey Joe Walcott in 1947 and is awarded the fight in a still-disputed decision.

Retires Undefeated

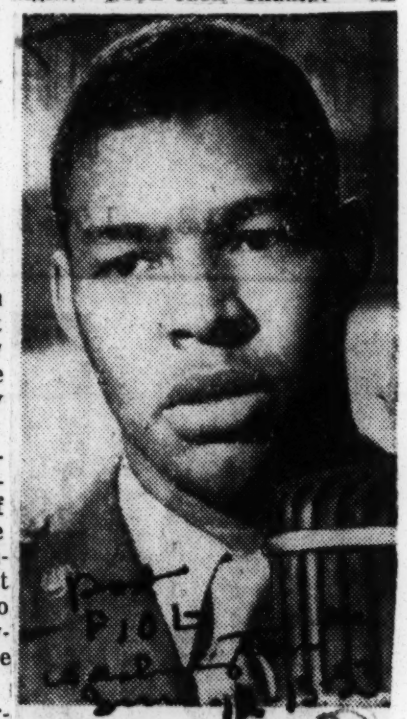
He meets Jersey Joe the following year and knocks him out in the 11th round. Later he announces his retirement, the undefeated champion of the world.

Rumors begin shortly after this that Joe is planning a comeback. His long time friend, Tad McGeehan (Paul Stewart), a sportswriter, who has followed Joe from the first time in Detroit, and his trainer, Mannie Seamon, who has succeeded Blackburn when Chappie died in 1942, both urge him not to "come back." But despite their urgings, he meets Ezzard Charles in a comeback attempt in 1950 and loses.

The following year he meets Rocky Marciano at Madison Square Garden. It is his last fight.

As Joe leaves the Garden, alone, McGeehan is back at his paper writing his final story about Joe. . . . .

"Joe lost his wife, lost his title, lost his money, lost his beloved Chappie. But out of all of it, he found himself. From me who knows him better than most, I can see a beginning, not an end. And from all of us tonight, "Good luck Champ!"



NEW "JOE": Coley Wallace, a fighter himself—meeting Ezzard Charles this week—has the title role in "The Joe Louis Story," opening Christmas Day on the Pix screen.

MOVIE PLAYS IN PICTURES

"THE JOE LOUIS STORY": PART 2

WHAT HAS GONE BEFORE

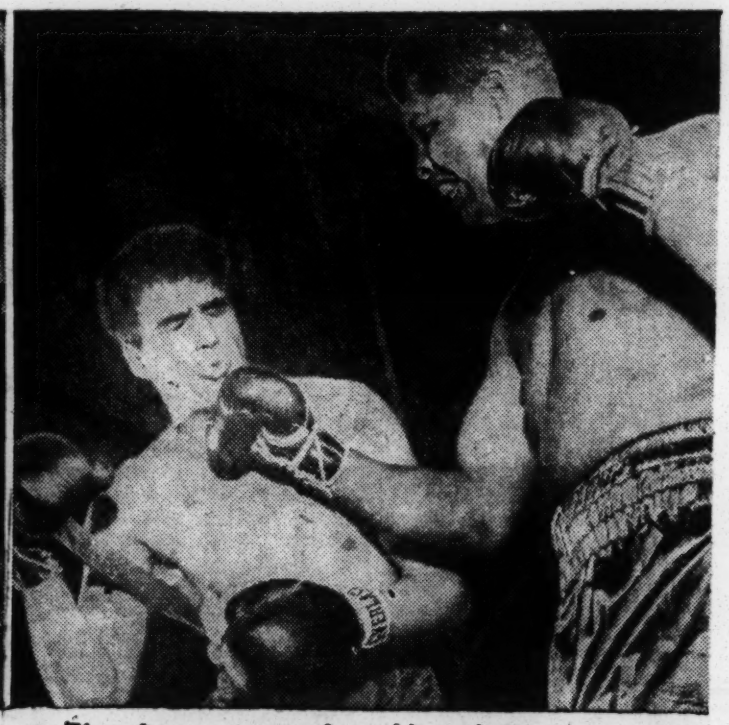
Young Joe Louis (Coley Wallace) gives up plans for musical career, decides to be a boxer. He gains mother's reluctant approval. After gruelling training, Joe wins success in amateur bouts and goes on to take light heavyweight title in Golden Gloves matches in Chicago. Turning pro, he is trained by Chappie Blackburn (James Edwards), who imparts much ring knowledge to him. After an impressive series of knockout victories, Joe is signed by the famous New York boxing promoter, Mike Jacobs (Royal Beal), and heralded as best heavyweight prospect of his generation.



1 Celebrating his new contract that evening, Joe meets, falls in love with a night club performer, Marva Trotter (Hilda Simms). After a whirlwind romance, they are married on the afternoon before Joe's match with Max Baer. Joe brings his bride a unique wedding gift, a knockout victory in fourth round.



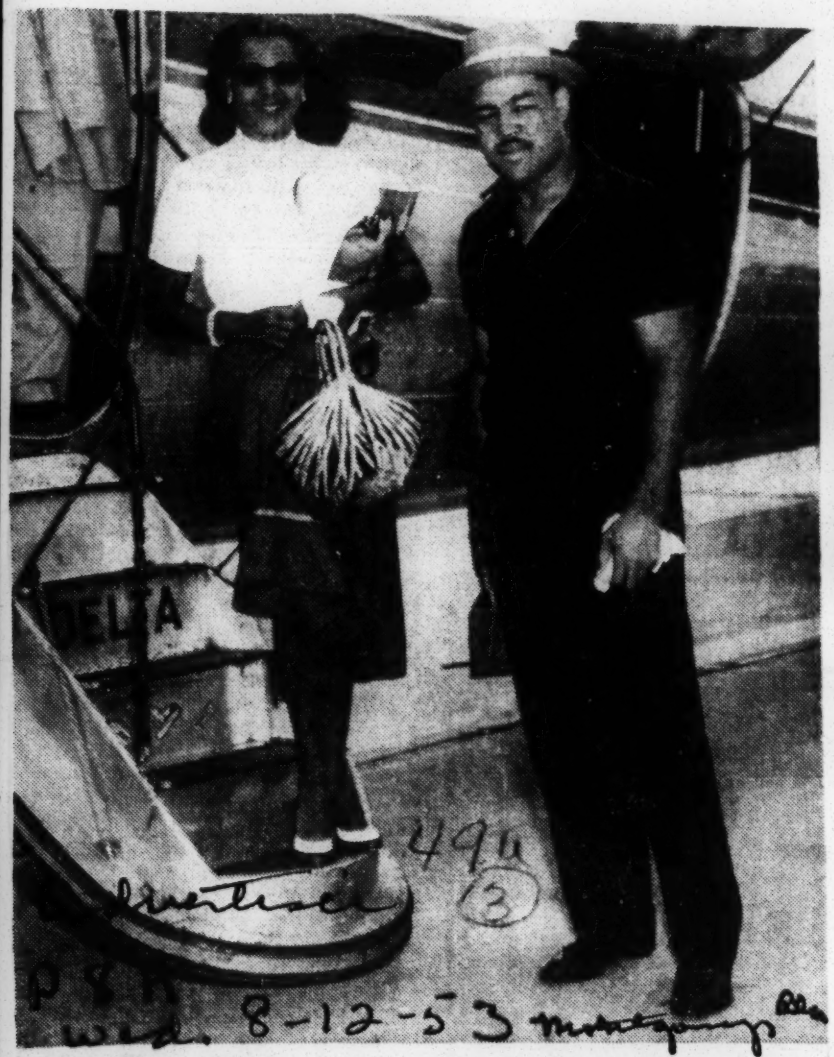
2 Joe's large purses are squandered in reckless investments and he overconfidently spurns advice of Blackburn. The result is Joe's defeat by Max Schmeling.



3 Fiercely eager to redeem himself, Joe trains with fanatic zeal. Tho he wins heavyweight title from Jim Braddock, he refuses to consider himself champ until he knocks out Schmeling (Buddy Thorpe) in two minutes in one of the ring's most savage victories.



4 A long succession of title defenses and necessary training camp sojourns separate Joe and Marva. Overcome by loneliness, she sues for divorce. However, during legal proceedings in Chicago, a reconciliation is effected and Joe embraces his wife, carries her from courtroom. (Continued tomorrow.)



ALABAMA'S GIFT to the world of boxing, Joe Louis, the "Brown Bomber," is pictured above as he stepped off the plane at Dannelly Field yesterday. The ex-heavyweight champ appeared in Cramton Bowl last night with the "Joe Louis Show." Pictured with Louis is Bettye Dequincey, a performer with the show. Joe, incidentally, reports he is finding show business about as tough as training for a fight. Night before last, he was in Jackson, Miss. Today he is en route to Savannah, Ga., for another performance.



United Press

Louis and Louis in 1941



Simms and Wallace in 1953

New Films

The Joe Louis Story (United Artists). As told here in Robert Sylvester's script, in seeming conformance to the known facts, the great heavyweight's story is simple and convincing. He develops his notable equipment to a point just short of the championship and then slips into relatively easy living, which has a good deal to do with his knockout at the hands of Hitler's paladin, Max Schmeling. Louis then revives to win the title from Braddock, which gives the Brown Bomber a chance to atone to himself and to his people in the matter of the Nazi.

Meanwhile, in his concentration on the prize ring, Joe neglects his wife Marva and their daughter, and this leads gradually to a divorce. And as his great career of 27 championship bouts continues, his financial habits, by inference a combination of luxurious spending, business foolhardiness, and charitable largesse, land him close to bankruptcy with a government claim for $200,000 in back taxes in his lap. The film moves on to his last failing bouts and his 1951 knockout by Rocky Marciano. Faith and hope are expressed that in the losses of his wife, his title, his funds, and his greatest friend and trainer, Chappie Blackburn, Louis has found himself.

The picture has much appeal, for several reasons. The persuasiveness of the players matches the story's simplicity. The boxing detail, supervised by Louis's last trainer, Mannie Seamon, has the fascination of so many techniques when they are well exposed. And the action is rich with sequences from the actual Louis fight films. The Bomber is played by Coley Wallace, who now ranks about seventh among U.S. heavyweights and who bears a very close resemblance to Louis, although Wallace is rather more cherubic in his 200-pound way. Working with this powerful piece of material, director Robert Gordon has achieved a portrayal of an essentially modest and uncomplicated man, with his own fits of pique and onsets of perplexity. Hilda Simms, who scored heavily some years ago in Broadway's "Anna Lucasta," is sympathetic as Marva Louis. And James Edwards is excellent as Joe's sternly affectionate trainer Blackburn. "Joe Gans," he says, "could catch flies in the air with his left hand." And, bringing him a fly in the proper fist, Louis replies: "What was that man's name again?"

For the great part, director Gordon has resisted all temptation toward emotional forcing and kept his story as natural as Coley Wallace's massive strolling walk. The fabricated drama blends perfectly easily with the historic shots of Louis vs. Carnera, Schmeling, Braddock, and Max Baer.

'The Joe Louis Story' merits the accolades

By SAMUEL A. HAYNES
And EVELYN BOYDEN

NEW YORK — A select group of press representatives and publicists were given a sneak preview of "The Joe Louis Story" on Wednesday night, Oct 21, at the United Artists Studios, 729 Seventh ave.

We came away convinced that this is one of the few film productions with an interracial theme that actually deserves the accolade, "heart-warming and enjoyable."

Millions of Americans to whom Joe Louis is a symbol of real Americanism will applaud this excellent portrayal of his colorful ring career, from Golden Glove champion to king of the heavyweights.

Devotion To Mother

They will be touched by the faithful recording of Joe's devotion to his mother, the Damon and Pythian relationship between him and Jack (Chappie) Blackburn, and the unfortunate breaking up of his marriage with Marva, the wife who wanted her Joe more than the security his unfailing fists were good for.

Joe's contributions to charity, especially Army and Navy relief, his patriotism, spelled out in his exhibitions for the men in uniform, and his "extravagance" in always helping "the boys" back in Detroit and Chicago, are all vividly told.

All of the major roles are well cast with one exception.

There are no greater boosters or admirers of that talented actress, Hilda Simms, than we are.

But, in "The Joe Louis Story," we found her wanting.

Her unenthusiastic acting in the role of Marva Louis indicated the wear and tear that has been exerted upon her natural beauty through the years.

Hilda is not herself in this picture. She seems to be groping for effect, thus weakening what might have been the most important role of this fine film.

Coley Wallace as Joe gives a magnificent performance, a great tribute to his screen debut.

James Edwards, admired along the Broadway circuit, played the role of Blackburn with feeling and realism.

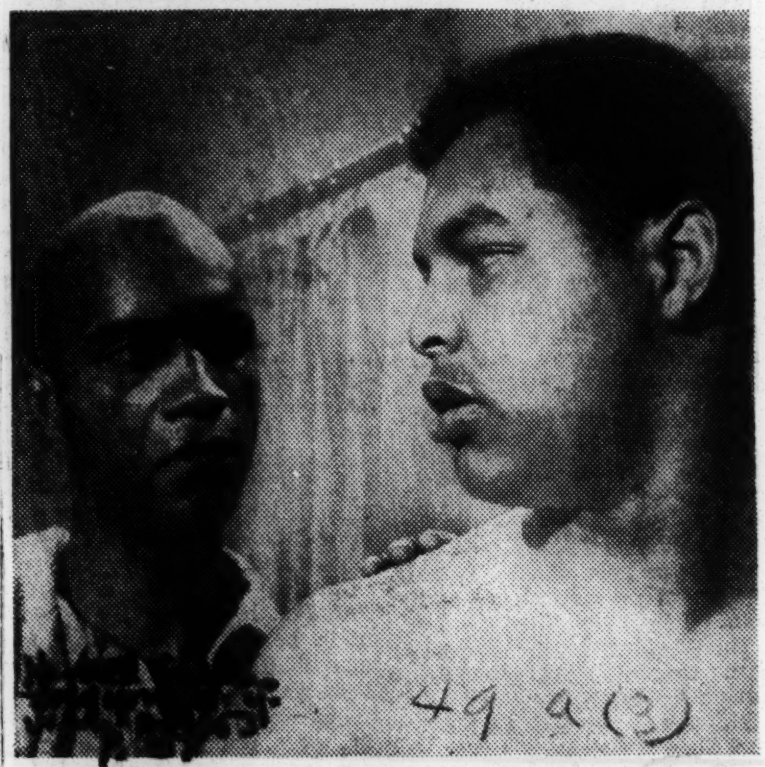
John Marriott, remembered for his remarkable work in the road production of "You Can't Take It With You," and P. Jay Sidney who was seen in "Carmen Jones," both performed well.

By all means see "The Joe Louis Story."

SCREEN

'The Joe Louis Story'

By OTIS L. GUERNSEY Jr.



James Edwards (left) and Coley Wallace in "The Joe Louis Story."

HOLLIDAY THEATER
A screen play by Robert Sylvester, directed by Robert Gordon, produced by Stirling Silliphant, a Walter Chrysler jr. presentation released by United Artists with the following cast:

Joe Louis	Coley Wallace
Tad McGeehan	Paul Stewart
Marva Louis	Hilda Simms
"Chappie" Blackburn	James Edwards
Mannie Seamon	John Marley
Julian Black	Dotts Johnson
Mrs. Barrow	Evelyn Ellis
Arthur Pine	Carl Rocky Latimer
Sam Langford	John Marriott
Handler	P. Jay Sidney
Johnny Kingston	Isaac Jones
Mike Jacobs	Royal Beal
Max Schmeling	Buddy Thorpe
Himself	Ruby Goldstein
Nick (Announcer)	Ralph Stantley
Night Club Singer	Anita Ellis
Themselves	Ellis Larkins Trio
Newspaper Man	Herb Ratner
Bartender	David Kurlan
Lieutenant	Norman Rose
Judge	Josef Draper
Bob	Ossie Davis

Boxing History

THE story of Joe Louis' career, as written for the screen by Robert Sylvester, makes an exciting boxing film at the Holiday with Coley Wallace looking and acting very much like the young Brown Bomber in the title role, and with newsreel clips from the Carnera, Baer, Braddock, Schmeling and Marciano bouts among others, "The Joe Louis Story" is a crisp reenactment of ring history.

As a whole, the movie is clearly designed as a public tribute to a great champion. There is never this flavor of "inside" information except regarding training—virtually all of this material has been aired before. It has no depth as a view of a man or of a sport, but the Sylvester script and Robert Gordon's direction have achieved a compact, vivid description of Joe Louis' career and how he behaved himself while engaged in it.

Coley Wallace is perfect as the young, taciturn Louis, learning his trade under "Chappie" Blackburn and facing both success and setbacks with good sportsmanship, good humor and a quiet pride. Under Gordon's neat direction there is hardly any noticeable switch between staged biography and actual ring scenes. Wallace looks enough like Louis, and the staged atmosphere is so smoky and purposeful that "training" episodes flow smoothly into well edited shots of Louis slashing at Baer or Braddock or trying desperately to hang on against Marciano. A lot of the terse, famous Louis quotes are included in the dialogue. The general point of view is admiration for a great athlete, regret for his ill-advised "comeback" and good wishes for the future.

One of the film's greatest assets is the performance of that excellent actor, James Edwards, in the role of Louis's mentor, "Chappie" Blackburn. He is every inch the wily fox of the ring as he teaches a raw Detroit kid how to box and hovers near him in the climb to the championship. His stern, commanding features are always in the background, a guide or a conscience depending on the fighter's need. As played by Edwards, Blackburn is an indomitable personality in a very strong performance.

Louis's married life, which ended in divorce, is difficult to ignore but much more difficult to dramatize in a film of this kind. It is presented as a conventional love vs. career conflict, with Hilda Simms as Marva Trotter Louis, and it is in good taste but a dramatic nonentity.

Paul Stewart is a composite newspaper man named Tad McGeehan; John Marley is Mannie Seamon, who succeeded Blackburn as Louis's trainer; John Marriott plays Sam Langford, and Royal Beal appears in one scene as Mike Jacobs. The script touches on Louis's special hatred for Max Schmeling, who hurt his pride first by licking him and then by making derogatory insinuations about him. It also has a thing or two to say about handicaps facing Negro fighters, but it neglects to go into the backstage element of boxing: the ownership and promotional aspects of fighting. Those who come to see "The Joe Louis Story" will learn nothing new about the champion or his sport. But no doubt they will bring their continuing admiration for Louis into the Holiday with them; and here on the screen is the cause for this admiration, capably dramatized for the gratification of memory.



Hilda Simms and Coley Wallace unfold "The Joe Louis Story" on screen at the Holiday Theater beginning Tuesday. Released through United Artists, with a screenplay by Robert Sylvester, the film casts Mr. Wallace as Joe Louis, the renowned pugilist, and Miss Simms as his wife.

49a(3) 1953

Cameras Ready to Roll On the 'Joe Louis Story'

Coley Wallace Will Begin Tomorrow To Emulate His Real-Life Hero

By HAROLD ROSENTHAL

They'll begin shooting tomorrow on "The Joe Louis Story," and it will be another milestone in the life and pugilistic career of Coley Wallace, the young heavyweight contender who was picked two months ago to play the role of the former world champion in the movie of his life.

Wallace is listed among the first half-dozen heavyweight contenders for Rocky Marciano's crown in Nat Fleischer's authoritative "Ring" ratings, and yesterday Coley wondered whether the six weeks of location work on the film would cause him to lose this valued rating. He hasn't fought since beating Bob Dunlap in Detroit last December, and there's the possibility that too long an interval between fights might deprive him of this niche in boxing society. Fighters prize their ratings with the same zeal that actors do their star billings.

After the picture has been finished, Wallace can go back to risking his features in the ring, but meanwhile Federated Films, the independent company filming the story at Grossinger's and several other New York cities, will make pretty certain that nothing more dangerous than a dab of greasepaint comes near Coley. There's a two-month period of indoctrination by both Louis and the picture's director, Robert Gordon, invested in Wallace. A cut eye or a hand in a cast (plaster) could be disaster.

Worships Louis

Wallace was selected from a group of candidates for the role, which included fighters and nonfighters. His fighting ability wasn't nearly so important as it would seem, because in the movie business it's axiomatic that an actor can be taught to be a boxer much faster than a boxer can be taught to be an actor. What caught the eye and fancy of Federated Films and its producer, Stirling Silliphant, was Wallace's attitude toward Louis. It's one of worship.

"Joe's one of the greatest men I've ever met," declared Wallace, a man in his mid-twenties who bears a startling resemblance to the former champion, even down to the slight slur which marks Louis' speech. "Maybe Joe's the greatest."

Then he went on to say that he had been a Joe Louis fan just about as long as he could remember, more than half his life. "I remember the first time I wrote him a fan letter. I heard his fight with King Levinsky on the radio and I sat right down and wrote him that letter. I just wrote 'Joe Louis, Detroit' on the envelope, but it never got to him because it came back to me. I still got it."

Wallace explained the strange, almost fantastic way he got into fighting, how he got to know Louis, how he became one of Louis' closer friends.

"I was working in the Atlantic Coast Line commissary in Jacksonville," he explained.

"All the big trains stop there to take on supplies and my job was to put the big loads of linen aboard the dining cars. They're so big and heavy that it usually takes two men, but one day I was doing this all by myself when the head waiter on the diner looked down and said, 'You're a pretty big, strong boy. Did you ever think about being a fighter'?

"I hadn't, but that got me to thinking right away and I kept thinking. I went up to school in Richmond where I had folks, and I kept in touch with the man in the dining car."

The man in the diner car was a New Yorker named Booker Lofland, whose marriage had been childless. The attachment between him and the young high school boy grew so strong that when Lofland suggested that Coley come to New York to launch a boxing career under his auspices, Wallace's parents agreed and authorized a guardianship.

Since the death of his own father Wallace has always considered Lofland as a parent.

Advice From Joe

There wasn't too much New York life before the Army beckoned, although Wallace did get to meet Joe Louis in that brief interval. Lofland called Louis on the phone, told him he had a young prospect, and asked whether the champion would talk to him. Louis agreed, and told the young Southerner of the tough road that stretched before any one who wanted to win money and fame fighting.

In service Wallace, pretty much the 200-pounder he is today, began to box. He proved a stickout in the Army bouts. Back in civilian life, he attended N. Y. U. briefly as an ex-G. I. and was a Golden Gloves winner in the New York finals and a victor over Rocky Marciano in a tournament bringing together the top amateurs in the East. Wallace is the only fighter who holds a decision over the present heavyweight champion, amateur or pro.

Then came the decision to turn pro. A string of fourteen victories followed before an unexpected setback at the hands of Elkins Brothers, a heavyweight no longer campaigning. It was in the eight-round semi-final on the Louis-Joe Savold card and the fight was stopped when Brothers landed a smash on Wallace's mouth which drove a number of Coley's teeth through his upper lip. The thin scar still shows through the pencil-line mustache which Wallace will shave off tomorrow before stepping in front of the cameras.

Has Won 20, Lost 2

Then there was another string of victories until he was beaten by Jimmy Bivins, and right now Wallace's record is twenty victories in twenty-two bouts. From here in all his bouts will be big ones, because only Marciano, Joe Walcott, Ezzard Charles, Rex Layne, Roland La Starza and Bivins are ranked ahead of him.

Louis spent a couple of weeks with Wallace at Grossinger's, and Gordon, the director, a former West Coast amateur boxer, has been with his leading man practically twenty-four hours a day. The job of indoctrination wasn't so much physical as mental; Wallace's startling resemblance to Louis holds both in and out of the ring.

Gordon will try to introduce a new type of camera technique into the ring sequences involving Wallace.

"We're going to have the people actually think they're fighting Wallace, or Louis," he explained. "They've tried it before with fighters battling and throwing punches at a fixed camera, or with the director handling the camera from the position normally occupied by the referee, but this will be different. I'm going to have a camera strapped onto my back and I'll fight 'Louis.' And when I go down the camera will give the effect of my falling and the next shot will be one up from the canvas."



JOE LOUIS PAYS A VISIT: Coley Wallace is the Brown Bomber, Hilda Simms is Mrs. Marva Louis in "The Joe Louis Story," the biography of the former heavyweight champ now on the Pix screen.

Films Go Biographical

With the public reportedly showing strong resistance to films on topical themes, the moviemakers have been relying increasingly on westerns, musicals and biographies—all of which have a certain comforting timelessness. Some twenty biographies are due for release this year, depicting living celebrities as well as many from the past. Scenes from seven such films are shown here, with the originals—as they really looked—in the insets. Other new movies on the production schedule will look at such diverse personalities as Martin Luther, Eddie Cantor, Ruth Gordon and Glenn Miller.





"THE JOE LOUIS STORY"—Coley Wallace, himself a prizefighter, will be the former heavyweight champ, with Carl Latimer, right, as his lawyer, and James Edwards as his trainer.

At Broadway Holiday

'Joe Louis Story' Breaks First-Day House Record

NEW YORK — "The Joe Louis Story," the film drama based on the career of the great heavyweight champion, premiered for Broadway audiences last week and on its first day on the Great White Way, broke the attendance record at the Holiday Theatre for an opening pic.

Introducing Coley Wallace, a ranking heavyweight contender himself, in the title role, "The Joe Louis Story" received high praise from tough New York critics for its honest portrayal of the champ's life.

Others in the cast are Paul Stewart, Hilda Simms, James Edwards and John Marley. Stirling Silliphant produced and Robert Gordon directed the picture, which was written by Robert Sylvester, noted newspaper columnist and novelist.

The Walter P. Chrysler Jr. presentation is being released by United Artists.



FELIS NELSON
TELEFILM STARS — The above trio braved the wild and woolly west in the days of

JAMES ADAMSON
the 49ers seeking wealth with which to purchase their free-

WILLA M. CURTIS
dom in the TV story, "Land of the Free."

'LAND OF THE FREE' ON TV:

Cites Adventures Of Slaves In Gold Rush

HOLLYWOOD—The next telefilm in the "Death Valley Days" series is entitled "Land of the Free." The film will have its national release over 63 TV stations in early June.

Join Gold Rush

The tale relates the adventures of two slaves who joined the gold rush of '49 to win their fortune and freedom.

Enacting the roles are Felix Nelson, as Zack, and James Adamson, as Zeke. Willa Pearl Curtis plays Reboy, their sister.

Appeared In Movies

Nelson has been seen in such pictures as "Flying Down to Rio," "Lion Is in the Street," "Jamaica Run" and "Sangaree." He is a native of Franklin, Texas.

Adamson, a Californian, played roles in "Never Wave at a Wac," "Safari Drums," "Jungle Girl," "The Iron Mistress," and many other films.

Miss Curtis, a native of Palestine, Texas, was a singer in Earl Dancer's chorus, and played her first screen role in "The Green Pastures."

The story tells how Zack and Zeke persuaded their owner to stake them while they go west to pan gold to earn their freedom papers.

Robbed Of Wealth

Out west, they meet good men, but it's one bad one who steals their new-found wealth, just as they are about ready to return home.

How the other miners, and a Southerner who knew the boys at home, contrive a plan to help them recoup their wealth makes it an interesting story.

Davis, Irvin Co-Stars

Gail Davis and Coulter Irwin as Cherry and Tyler, the Southern sweethearts, provide the love interest.

The story was written by Ruth Woodson.

Key Areas For Release

Key areas and dates for release are as follows:

Atlanta, Ga. (WSB-TV), Wed., June 3, 7:30 p.m.

Baltimore (WMAR-TV), Sat., June 6, 9:30 p.m.

Washington, D.C. (WTTG-TV), Tues., June 16, 7:30 p.m.

Richmond, Va. (WTVR), Mon., June 29, 8:00 p.m.

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MAHATMA GANDHI -TWENTIETH CENTURY PROPHET

Mahatma Gandhi-Twentieth Century Prophet (Stanley Neal Productions; United Artists). The still eloquent ghost of Mohandas Gandhi walks through this moving, full-length documentary about India's great leader. Culled from more than 16 hours of film shot over a 35-year period, from Gandhi's early years in South Africa as a successful lawyer to his assassination in New Delhi in 1948, the highlights of his career are knit together with a stirring narration by Quentin Reynolds.

The whole film is a tribute to Gandhi's principles of practical idealism: the *satyagraha* (soul force, or conquering through love), which was the basis of his resistance campaign against the British in his battle for India's liberation; his insistence on means being commensurate with ends; the mighty weapons the Mahatma (literally, "great-souled") forged for a weaponless people by pitting faith against force.

Best-remembered scenes: the historic 1930 Dandi march, in which he led thousands of Indians in a 200-mile trek to the sea to protest the salt tax; his repeated imprisonments; his fasts, which were effective moral protests that fired India's millions and the world; his death at the hands of a Hindu extremist, which put an ironically violent end to a life dedicated to nonviolence.

The final sequences take on epic proportions as the weapons carrier on which Gandhi's body lies is slowly pulled for five hours by men with ropes through a surging crowd in the streets of New Delhi, while planes shower his bier with rose petals. Then, after his body has been burned on a funeral pyre of bricks and sandalwood sticks, the ashes are scattered on the sacred waters where the Jumna and Ganges meet. One brief, vivid shot shows most of the material possessions that the frail little man in the white loincloth left behind him: sandals and spectacles, a book and a bowl, a tinny dollar watch.

Theatre

'Member Of Wedding' A Sensitive Film

Ethel Waters Has Her Best Movie Role In Inspiring Play

By GLORIA MILLER

HOLLYWOOD (CNS) — In order to understand only a little of the greatness of "Member of the Wedding," one most approach it very humbly, with all sensitivities attune to a great new experience.

This film which brings to seven the number of Broadway plays that producer Stanley Kramer has brought to the screen, attains delicate yet dynamic heights and it is very hard to put into words.

The story concerns itself with the problems of an imaginative, pre-adolescent child (Julie Harris). Because she is extremely sensitive and of a very awkward appearance, she continually grasps for the security of belonging to someone or something.

Misfit In Society

Too old for the younger children, and unacceptable to the older group, she faces a problem common to many who strive to fit in with the "accepted" pattern of society.

Taking matters into her own hands, she attempts to evolve a solution by identifying herself with her brother's wedding, feeling that the young couple would take her away with them. In a more practical way, however, her problems are met by the kindly wisdom of Bernice, the housekeeper (Ethel Waters), and her young bespectacled cousin, (Brandon de Wilde).

In the role of the wise housekeeper, Miss Waters returns to the screen for the first time since she won an academy award nomination for her performance in "Pinky" (1949).

First On Broadway

Miss Waters, who has the further distinction of being the first colored actress to see her name in lights on a Broadway marquee, appears in the same role that she created on the stage (enjoying a sixty-two week run in New York and on the road).

She approaches Carson McCullers' play with intense sincerity, dignity and intellectual respect. She is the universal "earth mother" upon whose bosom the perplexed world has lain its problems for centuries.

In her own sphere however, she must not only deal with the unhappiness of her charge, but with the manifold difficulties of her step-brother, excitingly portrayed by James Edwards.

Inspiring Performance

Miss Waters' performance is an inspiring one. A new camera technique using Garutso balanced lenses, makes possible a great depth of focus without distortion, thereby enabling the viewers to see great artistry of facial expression evinced by Miss Waters.

A most touching climax is reached as she sings "His Eyes Are On the Sparrow," and the camera comes in close before fading. This scene is a landmark in motion picture history.

Playing the adolescent, Miss Harris, probably gives the greatest performance of her career. It would not surprise this writer if she turns out to be one of the greatest actresses of our time. Brandon de Wilde, Arthur Franz, Nancy Gates and Harry Bolden all give masterful performances.

Ethel Waters Has Her Best Movie Role

By GLORIA MILLER

HOLLYWOOD, Calif. (CNS)—In order to understand only a little of the greatness of "Member of the Wedding", one must approach it very humbly, with all sensitivities attuned to a great new experience. This film, which brings to seven the number of Broadway plays that producer Stanley Kramer has brought to the screen, attains delicate, yet dynamic heights and it is very hard to put into words.

The story concerns itself with the problems of an imaginative, pre-adolescent child (Julie Harris). Because she is extremely sensitive and of a very awkward appearance, she continually grasps for the security of belonging to someone or something. Too old for the younger children, and unacceptable to the older group, she faces a problem common to many who strive to fit in with the "accepted" pattern of society. Taking matters into her own hands, she attempts to evolve a solution by identifying herself with her brother's wedding, feeling that the young couple would take her away with them. In a more practical way, however, her problems are met by the kindly wisdom of Bernice, the housekeeper, (Ethel Waters), and her young bespectacled cousin (Brandon de Wilde).

In the role of the wise old housekeeper, Ethel Waters returns to the screen for the first time since she won an academy award nomination for her performance in Pinky (1949). Miss Waters, who has the further distinction of being the first Negro actress to see her name in lights on a Broadway marquis, appears in the same role that she created on the stage (enjoying a sixty-two week run in New York and on the road). Miss Waters approaches Carson McCullers' play with intense sincerity, dignity and intellectual respect. She is the universal "earth mother" upon whose bosom the perplexed world has lain its problems for centuries. In her own sphere however, she must not only deal with the unhappiness of her charge, but with the manifold difficulties of her step-brother, excitingly portrayed by James Edwards.

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Fred Zinnemann, the director, brings to his audience a great tone poem in black and white---whose main theme is the pathetic struggle to human emotions. Alex North's musical score sustains the mood throughout.

IN THE WILDS OF AFRICA

'Mogambo' Is the Latest Film to Look At the Continent's Primal Perils

By BOSLEY CROWTHER

IN view of the fact that "Mogambo," which is now at the Music Hall, is being whooped as a picture of Africa "surpassing 'King Solomon's Mines'," it is only fair to advise you that there are differences between the two that might lead a critical observer to dispute the comparison. And while he was on the subject—the critical observer, that is—he might want to say something in general about recent African films.

For one thing, your critical observer might want to recall, first of all, that "King Solomon's Mines" was essentially a fictionized travelogue, replete with magnificent pictures of African natives and big game. Although it possessed a thread of story about a desperate expedition into the wilds to seek for a lost explorer who had gone in quest of the fabled mines, its frank and apparent purpose was to crowd upon the screen as much fauna of middle Africa as it was possible to catch in camera range. And that it did in stunning fashion—and in fine Technicolor, too—while the story of sheer, absurd adventure was kept on a strictly spoofing plane.

Predatory Dame

"Mogambo" is of a different order. While the African veld is its locale and it does offer up some vivid pictures of caged and roaming game, Africa serves as but a background for a sultry and highly spiced account of the watchful and enterprising stalking of a hard-to-get man by a dame. The quietly ferocious depredations of this lady are much more to the fore than are the incidental indications of the passions and hungers of the beasts. And since Ava Gardner is the lady and Clark Gable is the man, it is no wonder that lions and leopards and all other creatures play second fiddle to them.

This is not said in sarcasm. It is said with an awesome regard for the popular voltage of these two players and for the open intentions of the film. It is clearly apparent that John Lee Mahin, who wrote the nippy script, and the veteran John Ford, who directed, had but one basic thing in mind. That was the basic something or other that does you know what to women and men. And almost every incident in the picture is calculated to keep this point in mind, from the slinky flirtations of Miss Gardner to the rutting of hippopotamii. Quite a good deal of animal instinct is frankly implied in this film. This is a point of comparison which your critical observer might observe.

And that might lead on to the fair question of what is expected in a film that trades on the African location and what has been delivered of late.

A few nights ago, this reviewer avidly caught a revival of "Trader Horn," which was the first film of African adventure made after the arrival of sound. (Since it, too, was made by Metro, which made "Mogambo" and "King Solomon's Mines," there is a certain cinema consanguinity to be acknowledged in the mention of these three films.) Like its two latter-day descendants, it was shot in large part in Africa; the major difference is that the recent films have been in color, while "Trader Horn" was in black-and-white. The striking thing about this old thriller is that, by George, the animal scenes and the scenes of real African natives are as hot as anything shot today. Hotter, perhaps. That old sequence of four lions fighting is a galvanizing show.

"Trader Horn"

But this, too, was sensed by this reviewer—and your critical observer might note: "Trader Horn," with its emphasis on location, was more like "King Solomon's Mines" than like "Mogambo"—which may reveal something about the evolution of African-locale films. The story was merely a convenience for getting an expedition back into the wilds. The violence and terror of beasts and natives were the sole concern of the snow.

Now, it may be that Metro figures the confusion a woman can create is more violent and terrifying than any that beasts or natives can present. That seems to have been the assumption of Twentieth Century-Fox when it made "The Snows of Kilimanjaro" and of John Huston when he made "The African Queen," both of them films which filled the foreground with human problems against African locales. And it may be—all present things considered—that they're absolutely correct.

However, your critical observer might suggest—if such is the case—that human problems of a more pressing nature than Miss Gardner getting her man against the milky competition of Grace Kelly be pursued in such future films. Miss Gardner is amusingly bewitching in a high-class Sadie Thompson role wherein the dialogue is quite as tight-fitting as the sweaters and slacks she wears. And Mr. Gable is delightfully truculent as the trophy she finally gets for her library wall. But the sort of shenanigans they go through might be just as good in Tucson or Saigon. A certain arrogance is shown by setting them in Africa.

Please, a little more respect for those lions.

Reviews in Brief

The Titfield Thunderbolt—A labored British whimsey about the perpetuation of an antique railroad line. At the Little Carnegie.

Blowing Wild—Gary Cooper stands off Barbara Stanwyck, Mexican bandits and a wild oil well. At the Paramount.

Muriel Smith Triumphs In 'Moulin Rouge' Film

By GLADYS P. GRAHAM

NEW YORK (ANP) — London's Muriel Smith of flashing eyes, golden voice and sho..y teeth, is excellently cast in John Huston's "Moulin Rouge," starring the Puerto Rican-born Jose Ferrer.

The press preview of the United Artists production in technicolor held at the Bijou Theatre here featured Miss Smith (of "Carmen Jones" and "South Pacific" fame) as Aicha the Algerian.

In her first movie dancing role, Miss Smith excels as a vicious dancing moll. Another colored player, Rupert John, also is seen in the massive cinema.

The film also starred Zsa Zsa Gabor and Suzanne Flon.

Ferrer Outstanding

Ferrer, actor, director, producer, who won the Academy Award for the best performance of the year in his last United Artists release "Cyrano de Bergerac," is at his best as the cynical "toulous hautrec," the philosopher-painter.

Miss Smith and Mr. John are among noted minority artists projected by Ferrer in his artistic attempts over the years.

"Moulin Rouge" sets a new high in artistic presentation and non-stereotyped integration.

'Native Son' Faces U.S. Supreme Court Ruling

Ohio Has Banned Film Three Times

49a(3)

Picture Branded As 'Harmful' By Censor Board

COLUMBUS, Ohio—The fate of Richard Wright's "Native Son" film will soon rest in the lap of the U. S. Supreme Court.

Ephraim London, attorney for Wright and Classic Pictures, Inc., distributors, said last week that a test case will be presented the high tribunal during the fall term.

This action was planned after the Ohio Supreme Court upheld the Ohio film censor board in banning "Native Son" from showing in that State.

Turned Down Three Times

The local board has turned down "Native Son" three times, and refused a fourth viewing, after branding the picture as "harmful" and "portraying racial friction."

The film already has been revised three times in the hope that it would be passed for showing in Ohio theatres.

"Native Son," authored by Wright, was first presented on Broadway as a stage production with the late Canada Lee as its star.

In the film version, Wright himself, plays the leading male role with a white actress in the feminine lead.

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NEGRO PICTURE DIRECTOR
ISSAC JONES

TWENTY-THREE-YEAR-OLD IS HOLLYWOOD SCREEN DIRECTOR

Handsome Ike Jones Has Experience Both In Front and Behind Camera

Beach Dispatch P. 6

FLIES TO CHICAGO FOR AUDITION

(By Mattie Smith Colin)

CHICAGO — (ANP) — I have promised myself that hereafter I shall give stricter attention to the credit lines to the movies I see. And if a line should read: Assistant Director, Ike Jones, or perhaps, Director, Ike Jones, I will be pleased and not at all surprised.

Isaac Jones, handsome six foter with dark brown eyes, is, at the age of 23, the youngest director in Hollywood. The Screen Director's Guild lists him officially as a first assistant director. Among his papers is a bachelor's regree in theatre arts from the University of California at Los Angeles.

These facts are not generally known. In fact, Ike—as he is popularly known—is little known outside California. Further, he is not only the youngest man qualified to direct films in the movie colony, he also is the only Negro picture director.

Despite his youth, he has had experience both in front of and behind the cameras. He already has appeared as an actor in 'Saturday's Hero," "The Kid From Left Field" and he just completed "Big [illegible]

Sat. 6-13-53

He is asistant director and an actor for "Joe Louis Story." He got the job because of the insistence of the Director Robert Gordon. As assistant director he is in charge of casting, handling of extras and some staging. As an actor, he is "Johnnie Kingston," the man who persuades the film Joe Louis to don boxing gloves.

His stage experience includes direction of the Los Angeles company of "The Respectful Prostitute" and "Hope Is A Thing With Feathers."

His UCLA curriculum as a speech minor included clacces in direction, writing, acting and cinematology.

Ike was born in Santa Monica, Calif. A brother, James, is a science teacher. He has a sister, Margaret, 10. He is unmarried.

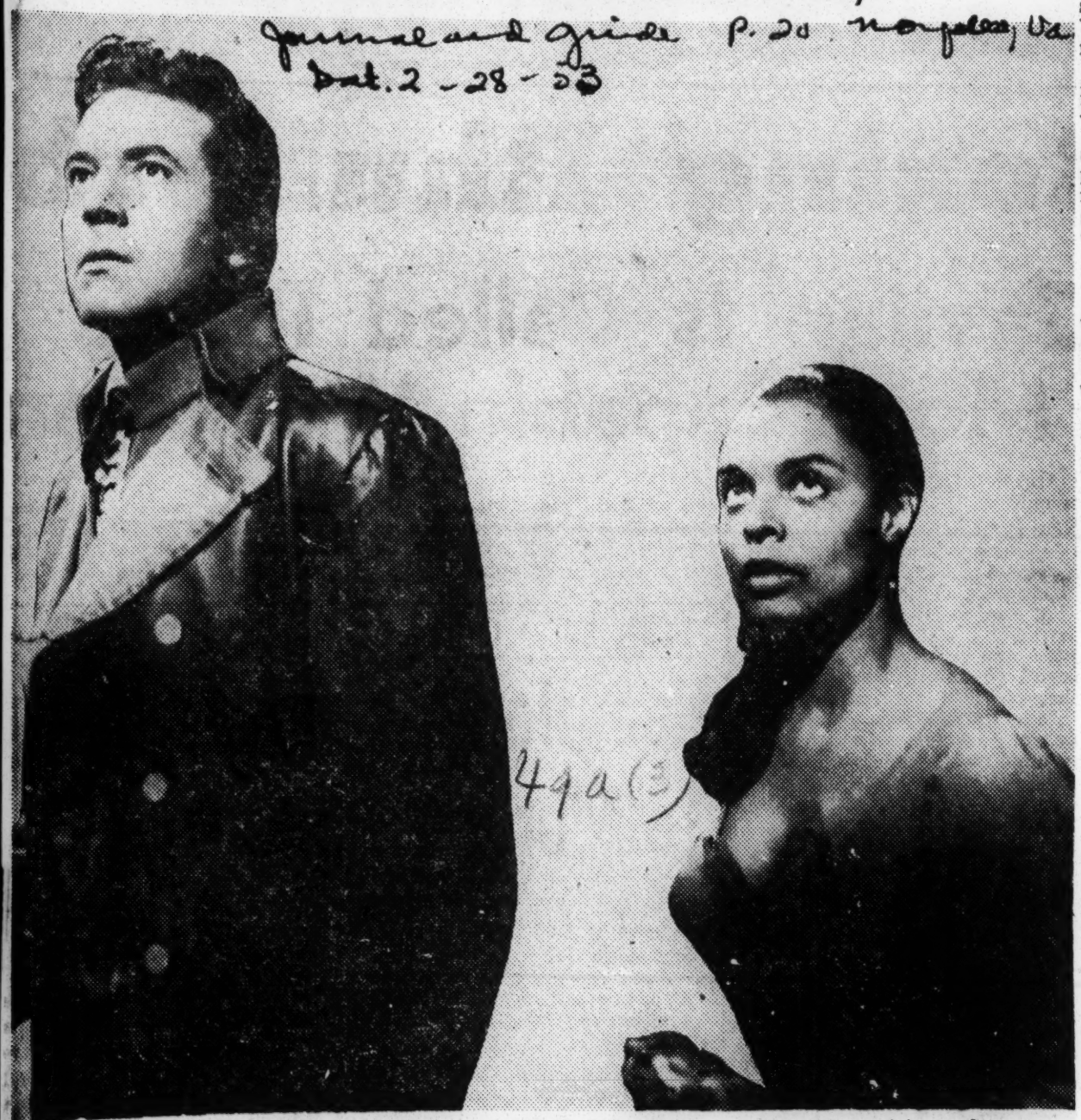
He flew into Chicago last week to see "New Faces" at the Great Northern Theatre and confer with one of its producers, Leonard Sillman. He auditioned for and received the leading male role in "Mrs. Patterson," a stage play that goes into rehearsal in August. The title role will be played by the famous Eartha Kitt. According to present plans, the play will premiere in Chicago in the fall.

The young director hopes some day to produce as well as direct pictures and plays. He said the dirth of Negro directors in Hollywood is probably due to the fact that they are not taking courses in theatre arts because of the limited opportunities.

"I think a person should prepare to work out his aspirations despite any barrier which make the way difficult," he said.

A Star Is Born In "The President's Lady"

Journal and Guide p. 2d Norfolk, Va.
Dat. 2-28-53



49a(3)

Pictured above is a scene frm the recently completed movie "The President's Lady," which will soon be released for public showing.

Vera Francis, right, former Fayetteville State Teachers College student and a native of Boston, Mass., plays a prominent role in the film version of the life of one of the nation's chief executive.

Miss Francis' performance has been highly praise by critics who are predicting a bright future for her as an actress.

Vera Francis Makes Film Debut In "President's Lady"

Dat. 2-28-53

49a(3)

HOLLYWOOD — Jeanne Crain's former childrens' nurse, beautiful young Vera Francis, makes her film debut as Susan Hayward's rival for the affections of her first husband in 20th Century-Fox' "The President's Lady."

Journal and Guide p. 2d Norfolk, Va.

The Boston-born, Jamaica-bred young Negro actress, of French-Haitian and Irish descent, will portray the stunning slave girl whose involvement with "Lewis Robards," Rachel Jackson's first husband, precipitates the final separation and divorce of the couple.

YOUTHFUL Miss Francis, who attended State Teachers College at Fayetteville, N. C., then switched to a course at the New York Foundling Hospital School for Infant Nursing, became the for Infant Nursing, became an ington, D.C. Freedmans General Hospital.

Dat. 2-28-53

Her school and summer theatre and USO drama and singing appearances persisted despite her nursing success, and three years ago she boarded a plane for Hollywood, where she got her first job with Jeanne Crain and Paul Brinkman.

SHE has since alternated between work as a dental assistant and model until her break in "The President's Lady," the Susan Hayward-Charlton Heston starrer which Henry Levin is directing for Producer Sol C. Siegel.

Miss Francis has been a magazine cover girl, has appeared on an as-yet unreleased Amos 'n' Andy TV show, and bids fair to fulfill her class prophecy: "When Lena Horne retires, Vera Francis will take her place."

49a(3) 1953

THE ROBE

IT HAPPENED IN NEW YORK

BY GLADYS P. GRAHAM

NEGROES HOLD OWN IN FILMS PROJECTED ON SCREEN AND CINEMASCOPE

NEW YORK —(ANP)— One of the most important events in the history of show business was the world premiers of 20th Century Fox's "The Robe," the first Cinemascope production at the Roxy.

This writer and a galaxy of notables attended the lavish premiere of the multi-million dollar Biblical spectacle produced by Frank Ross and others. The noted French inventor of the process, Professor Henri Chretien, was on hand for the preview.

Unsung an unknown tan actors played their roles and were outstanding in the Roman slave and rescue scenes.

Meanwhile the Joe Louis story broke forth for a sneak preview for press at Loew's theatre in which the talented Hilda Simms, John Marriott, James Edwards and the living embodiment of Joe Louis Barrow himself were all cinema tops. The production staged with dignity warmth and depth by Sterling Silliphant, formerly of Twentieth Century Fox staff, will no doubt make history when it opens to the public officially.

"Take A Giant Step," and "An Evening with Ethel Waters," are en route. The dark princess of song, Joyce Bryant, has opened an engagement at the Town and Country Club in Brooklyn. Talented Murial Rahn is warming up for a hectic fall tour which is expected to take her across country.

Meanwhile Tau Omega chapter of Alpha Kappa Alpha Sorority, headed by Albertine Edmondson is gearing and high for its presentation of the City Center Opera star (an AKA) Margaret Tynes at Town Hall and a famous Fashionetta. The chapter held its opening meeting Saturday at the Harlem YWCA.

Mrs. Imogene M. McPherson, of the Protestant Council of Churches has announced that the new motion picture "For Every Child," is to have its world premiere here during Christian Education Week

Okay 'See How They Run'

Press Nixed As Civic Bigwigs View Picture

By HARRY LEVETTE

HOLLYWOOD — As a special gesture to the Negro race, and recognition of the increasingly valuable work, Metro Goldwyn Mayer studio week held a special screening of "See How They Run."

The private preview, far in advance of any press preview, or public premiere, was held in one of the small, sound-proof projection rooms on the mammoth MGM lot at Culver City for the Los Angles branch Urban League.

Headed by Wesley Brazier, able, executive secretary of the Urban League, the visitors included Algred Norman, Earl Grant, president of the Watts Saving and Loan Association, Gaino Caldwell, and Walter Eliason, important business figures, and others.

All were highly pleased with the picture. It not only held their interest from a standpoint of entertainment, they said, but the message that ran through it made it a most valuable documentary picture.

The feature was screened from a story "See How They Run," written by a young colored school teacher, in a small school in Alabama. After it had won a $2,000 prize for the author, Miss Mary Elizabeth Vroman, the studio bought it, and had it written into a scenario.

The visitors declared themselves proud to see the stars Dorothy Dandridge, Harry Belafonte, Maidie Norman, Robert Horton, and all the others in the large cast portray their roles so artistically and convincingly.



DOROTHY DANDRIDGE

HOLLYWOOD REPORT ON:

See How They Run

By E. B. REA

AFRO Theatrical Editor

Metro-Goldwyn-Mayer's forthcoming production of "See How They Run" brings a vivid realization that there is nothing wrong with Hollywood's film industry when a worthy story comes along.

"See How They Run" will be an unusual film from one point of view, in that it comes from the pen of a colored writer, Miss Mary Elizabeth Vroman, a Montgomery, Ala., schoolteacher, which in itself makes film history.

It will be the first major picture from such a source, dealing in reality with a colored theme. Only one other writer, Frank Yerby, who has a number of picture themes to his credit, the most prominent being "Foxes of Harrow," has invaded the select circle of novel-script writers.

Treatise Of Sincerity

Miss Vroman did not write her novel from a commercial standpoint. It carries no message; is not of a controversial nature; is not an indictment of majority anti-colored proclivities or, related to miscegenation.

"See How They Run" differs from the background of "Lost Boundaries," "No Way Out," "Pinky," "Lydia Bailey," aid "Cry, the Beloved Country" in appeal, sensitivity and sincerity.

It differs from "The Well," a highly emotional and semi-inflammable picture, and "Member of the Wedding," which is appealing but without the full impact of reality.

From Actual Experiences

Miss Vroman wrote a warm and tender story from her everyday experiences with children. It was not about the small fry of any particular race — it was just about children who can be wonderful wherever they may be and whoever they are, regardless of race or color.

Quite surprising to its author, it was published by the Ladies Home Journal. Metro - Goldwyn-Mayer saw its picture possibilities and bought it. Later, it won the Christopher Award, because it touched the heart of all America, winning nationwide acclaim.

Hollywood treated the selection of the cast for "See How They Run" with utmost care and respect. There will be no embarrassing characterization; no racial idioms or reflective staging.



A TRAGIC MOMENT—Robert Horton and Dorothy Dandridge in a scene from "See How They Run."

Well Selected Cast

The talented cast, including only one white actor, Robert Horton, who enacts the role of Dr. Johnson, is headed by co-stars, Dorothy Dandridge, a capable singer and dramatic actress, and Harry Belafonte, folk singer, making his screen debut. Miss Dandridge previously appeared in "The Harlem Globetrotters" and in "Tarzan's Peril."

Miss Dandridge is seen as Jane Richards, a teacher, whose gentleness and understanding enable a rebellious schoolboy, played by 11-year-old Philip Hepburn, whose pride and dignity have made him stubborn, to find himself.

Tragedy And Regeneration

Young Hepburn is no novice in acting. He has had roles in such Broadway plays as "Finian's Rainbow," "Regina," "Peter Pan" and "Green Pastures."

Supplying the thrills for Hepburn and the victim of a tragedy is 10-year-old Barbara Ann Sanders, daughter of Lillian Randolph of radio's "Birdie" and "Beulah" fame, who worships Hepburn, and whose death has much to do with his regeneration.

While it is obvious that "See How They Run" is not a musical, both Miss Dandridge, the teacher, and Belafonte, the principal, use their splendid voices in singing hymns and folk songs as encouragement to the youngsters of their school.

It romance. Both teacher gentleness and understanding encourage initiativeness in them a desire to

The picture has no adult ron and principal are given to ge standing in their efforts to enc in their pupils, and to create



A SCHOOLMARM'S PROBLEMS—Harry Belafonte portrayed the school principal in "See How They Run." At right, the school teacher consoles Phillip Hepburn who is cast as a rebellious school boy in the new movie

gs! Later, if he wanted to see Sylvia—

Forgot The Steak

The idea made her shudder and she began to bang

and props. Although the school is presumably located in the South, the producers and directors have given a revised touch to many of its rural scenes, schoolroom and dress of the youthful characters.

Children Are Same

The purpose of the theme is not to challenge the status of schools in the South but, rather an attempt to drive home the point that children of all races are imbured with the same traits, characteristics and desires to improve themselves. It proves that if they are given the same sympathetic and sensitive teaching, they will progress. Afro-American

With the South, or the greater part of it, seething with rabid and morbid ideas of not providing unlimited opportunities for the type of pupils Miss Vroman wrote about, "See How They Run," if given a wide theatre distribution, should go a long way in awakening a different and more co-operative spirit among the staunch adherents to racial discrimination in education.

A Chance For All

Miss Dandridge's patience and understanding, as portrayed in the picture, are the necessary attributes needed to bring the purpose of the writer, Miss Vroman, to a happy realization that her efforts have not been in vain. Sat. 2-14-53

"See How They Run" should also be an inspiration to persons with the desire to write, but heretofore hamstrung with the idea that movie script will not be accepted if the writer is colored.

It now appears that movie studios have been accepting and utilizing plots that were suitable for production because they were worthy stories.

"See How They Run" proves that the color of an author has nothing to do with his or her work, if worthy.



Miss Vroman Mr. Lemon

49 a 3 Afro-Am P. 6

The Metro - Goldwyn - Mayer picture, "See How They Run," from the novel by Miss Mary E. Vroman, Alabama schoolteacher, has been more appropriately retitled, "The Brigh Road." Wed. 5-9-53

The flicker, co-starring Dorothy Dandridge, Philip Hepburn and Harry Belafonte, is currently playing in Big Town. It is a "Don't Miss" picture.

Reds use racial theme in anti-American film

MOSCOW—The latest bit of anti-American propaganda to be served up by the Russians, past masters at the job, is a new color movie showing American business men and a general using six colored men as human guinea pigs to test a fearful secret war weapon.

The film, "Silver Dust" is reported to be a bit difficult to follow because of its complex story line, but the same reports admit that it is playing to packed houses in the Russian capital.

To start the ball rolling the Russians show an American general, representing the "trust" discussing the new silver dust believed capable of killing everything in a vast area without lasting contamination effects.

The scene shifts to "Fotskill" where a young man with the help of a crooked judge and sheriff is induced to frame a young colored Communist on charges that he attempted to assault her.

The framed man's mother is a mistreated servant in the home of the professor who developed the new weapon, and as the picture unfolds five other colored men are arrested and all six are sentenced to die in the chair. But the young woman confessed her part in the framing.

The men are taken from the prison to the laboratory where they are to be victims of the silver dust, but at the last moment they are saved by a group of "progressives" and everything ends happily.

Leaders Blast Red Film on U.S. Negroes

New York City.—A Communist Russia motion picture, "Silver Dust," which shows American business and military men attempting to use Negroes as "human guinea pigs in testing a fearful secret weapon of war," was protested here by three trade union leaders and three other prominent Negroes.

An open letter to Russian Premier Malenkov protested "the purpose, intent and misleading character" of the picture.

"We hereby wish to state categorically," the letter stated, "that never in the history of the United States has a single Negro, or any other citizen, ever been used for such a purpose, no matter what his race or color; it would be impossible within the framework of American democracy."

The letter was signed by Philip Randolph, president of the Sleeping Car Porters; Edward Welsh, CIO field representative; Frank Crosswaite, Negro Labor Committee chairman; Lester B. Granger, president of the National Urban League; Rep. A. Clayton Powell (D., N. Y.), who also is minister of the large Abyssinian Baptist Church in New York City; and George Schuyler, editor of the Pittsburgh Courier.

Stating that "the theme of this movie is a malicious distortion of the life of the American Negro," the signers said: "It can only serve to make the Russian people hate the American people, of which we are a proud segment participating in the forward march of American democracy.

"It is this distortion of fact that moves us to write you, for we write in the name of peace and with the full knowledge that such distortions as 'Silver Dust' do not serve the cause of world peace in any manner. The insidious distortion of fact about the American Negro, such as the movie 'Silver Dust,' serves no purpose other than to separate us from the people of Russia, whom we consider brothers."

Documentary Series Portrays Social Life Of Negro

NEW YORK. (ANP) — "Social Life," a film account of some of the leading Negro social and fraternal organizations will be released soon at local theatres by the American Newsreel.

One of a series of widely heralded documentary films on Negro America, "Social Life" features a man who belongs to more fraternal organizations than any living newsman, P. L. Prattis, executive editor of the Pittsburgh Courier.

This film will show the activities, also of such national organizations as the Shriners, Elks, Masons, Odd Fellows and Links club.

Other films in the new motion picture series deal with unusual personalities, women, medicine, entertainment greats and sports.

Lena Horne driven out; Ava Gardner to star in 'St. Louis Woman' film

By HARRY LEVETTE

HOLLYWOOD (ANP) — A motion picture drama musical which Metro - Goldwyn - Mayer prepared especially for Lena Horne will go before the cameras next spring.

It is "St. Louis Woman."

But, instead of Miss Horne in the title role, the film will co-star Ava Gardner and her crooner-husband, Frank Sinatra.

Direct From Producer

This announcement came direct from Dore Schary who is in charge of production of all MGM pictures.

The huge cast will include a great number of colored players.

Miss Horne Refused Role

Eight years ago when the picture was in the talking stage, Miss Horne, then under contract to MGM, refused the role by saying, "My people are driving me out of the picture," according to Arthur Freed, who was to be the producer.

He, at that time, quoted Miss Horne as saying:

"Various groups have been writing letters to our papers and to me denouncing the part as that of a harlot, and saying I would disgrace the race.

Would Love Part

"I would love to do the role, and I don't think it any worse than 'Delilah,' 'Carmen' and other characters of so-called 'bad women."

Both Miss Gardner and Sinatra probably will be made up as mulattoes.

Uganda Bans Tarzan Film

KAMPALA, UGANDA, Africa (ANP)—Racial tensions that pervade the entire continent, have caused the banning of an old Johnny Weismuller "Tarzan" film in this British colony.

In one scene, Weismuller battles native Africans and through his superior Caucasian thinking, overcomes the "ignorant" natives.

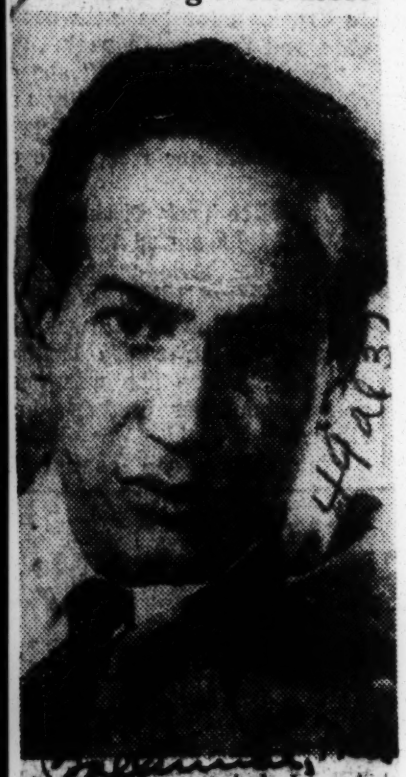
A member of the Uganda Board of Censors explained the banning, saying: "Some scenes which might have been all right were nulified by others that placed too much emphasis on white supremacy.

Shares Role In Film Of New York Life



Hilda Haynes and her son, Christopher, at a special preview of her latest picture, "Taxi," starring Dan Dailey and Constance Smith, which premiered at the Globe Theatre in New York. Mrs. Haynes has the role of a rooming house operator in the 20th Century-Fox film, which was made in its entirety in NYC.

Rehearsing New Role



Frank Silvera, noted character actor of stage and screen, is rehearsing for a new play, "Out of Real," slated for Broadway in March. Silvera recently starred in the film "Viva Zapata!" as the Mexican General Huerta.

Nigerian Actor Makes Film Debut

HOLLYWOODS — The film career of Mashood Olabisi Ajala currently teamed with Susan Hayward and Robert Mitchum in 20th Century-Fox's "White Witch Doctor," soon will lead to the establishment of a motion picture producing organization in his native Nigeria.

The African-born actor, who is seen as Mitchum's companion in the Technicolor adventure tale, has been asked by government officials of Nigeria to undertake a survey of Hollywood film-making methods so that Nigera may begin the production of its own pictures.

Ajala, 23-year-old son of Rufai Ajala, import-export tycoon in Lagos, capital of Nigeria, reports that the country, with a population of 25,000,000, boasts more than 100 motion picture theaters.

Film favorites of the Nigerians include Dorothy Lamour, Gregory Peck, Alan Ladd, James Cagney and Miss Hayward.

Ajala, making his film debut on a $300 a week contract came to Hollywood at the suggestion of Ronald Reagan, whom he first met in France.

He has been making monthly reports on his investigations to Olojo Kosoko Studios in Nigeria, who have spearheaded the move to introduce film production in Nigeria.

TALE OF THE BELGIAN CONGO:

Tan Players Jam New Jungle Film

HOLLYWOOD, — (ANP) — "White Witch Doctor," technicolor adventure film, which just wound up as to technicalities of a completed film, has afforded more work for "extra" tan movie players than any other picture for more than a year.

The film, much of which was made in a little-Fox lot sets and California forests, substituted Hollywood's bit and atmosphere actors for the strange tribe of the Bakuba natives.

Susan Hayward and Robert Mitchum are the stars.

Native In Supporting Role

Mashood Ajala, native African, has an important role as gun-bearer to Mitchum.

Other colored players include are:

Geraldine Harris, daughter of Willa Pearl Curtis of "Native Son" fame; Frances Driver, formerly "Hollywood's prettiest, shapeliest teen-ager; Frances Neely, attractive chorine; Mae Johnson, dancer; and Hattie Bailey, wife of bass-violinist Joe Bailey.

Geneva Fields Listed

Geneva Fields, Alberta Clark, Artie Overstreet, Dorothy Chaney, Hazel Jones, Beatrice Hall, Thelma Robinson, Aahya Russel, Adora Llas, Tonia Wiggs, Helen Boyd, Kay Hall, Louella Phillips, Lillian Taylor, Catherine Sparks, Lula Harris, Dorna Jones, Roberta Thompson, Mary Roberts, Matilda Maxwell.

The men, playing warriors, boatmen, hunters, guides, etc, include:

James Davis, Hollywood's only registered professional "stunt" man; Edgar (Blue) Washington, father of all-American grid star, Kenny Washington.

Bobby Johnson, trick rider, and stage dancer; Jay Loft Lyn, choir soloist, and musical comedy singer; Onest Conley, bongo drummer; John Duke, William Maxwell, Felix Bell, policeman, and a number of others who make that $28 per day and up for "atmosphere" work.

A number of children also worked in the picture, receiving the same rate of daily wages as the grown-ups.

Among the children in the picture were:

Douglas Prince, Willie Randolph Tippee Elam, Eddie Higgins, Sam Tilford, and Alberta Clark, daughter of actress Alberta Clark .

Another adventure feature, of the "Bomba" series filmed by Monogram Studio, now called Allied Artists, started last week, with several well-known colored players under contract. They were,

Joe Bacon, William Washington, Bobby Johnson, Marvin Linsey, Daniel Elam, Louis Brown and Daniel Meyers.

All are getting sizeable weekly salaries binding them from playing at any other studio until the play they are in has been finished and released.



AFRICAN ADVENTURE—Susan Hayward and Robert Mitchum in a scene from "White Witch Doctor," 20th Century-Fox film, based on the ministrations of a white nurse to the sick of the white hating Bakuba African tribe. More than a hundred colored "bit players" appear in the film as natives.

YASSA MOSSA



IN JAPANESE FILM—Danny Williams, a former U. S. Navy sailor in Japan, is the first Negro to play an important role in Japanese movies. In Tokyo, 30-year-old Danny, from Alabama, was chosen among 30 candidates for the role of Simon, a GI soldier and father of a mixed-blood orphan in "Yassa Mossa." He is shown with Miss Mayumi Kurata, movie star and daughter of a well-known writer, who plays a principal part in the film. (Newspress Photo.)

49b 1953



TV AND RECORDING STAR JOAN SHAW, pictured above with Pattie Page and Eddie Fisher on a recent television show, has just been signed by the W. Hyde Agency of New York City, to do a series of radio transcriptions called " Joan's Rumpus Room", it will be released throughout the United States and Canada. Joan will pull a switch on the disk jockey's by interviewing them and playing their selection of records. Her show will also include fashion and beauty hints and feature special teen age guest stars.

Joan's latest GEM recording "You Make Me Cry Myself To Sleep" is fast topping the "E and B" chart's throughout the country.

Television in Review

'Harlem Detective' Shows Common Sense of WOR in Casting of Negroes

By JACK GOULD

WOR-TV, now operating from its new antenna atop the Empire State Building, is a station not afraid to chart its own course in TV and this season has displayed both common sense and artistic imagination in regularly employing Negro actors for one of its major programs.

The opportunities for Negroes in television have been considerable in the realm of vaudeville and musical shows, but unfortunately rather limited in the field of drama presentations. There have been the usual stereotyped roles, to be sure, but very few leading parts for some of the most gifted artists in our midst.

Just how great has been the viewer's loss in this respect is illustrated by the WOR-TV effort. The station's program is called "Harlem Detective" (10:30 on Wednesday evenings) and, in the manner of "Dragnet," features a team of detectives. One of the plainclothesmen is Negro, extremely well played by William Marshall; the other is white played by Owen Jordan. Each week they solve a different case in Harlem.

That Negro artists have much to contribute to television is immediately apparent upon tuning in the program. They are inherently videogenic and the pictorial composition on "Harlem Detective' often is as exciting as can be found anywhere on the television dial.

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But Lawrence Menkin, producer of "Harlem Detective," wisely has not relied on this fact alone. His show stands on its own feet as good entertainment and intriguing theatre and since its premiére has shown consistent improvement. It may have its off weeks like any other program—and it does—but at its best can stand favorable comparison with infinitely more expensive network productions.

Last week's script, written by Jay Bennett, was a good one. It centered around a "hood" who plans to kill an insurance broker and then pin the murder on a counterman in a quick lunch. As it turns out, a girl taking lessons in a dramatic school is in love with the broker and kills him in jealousy. She, in turn, tries to transfer the blame to the "hood." In synopsis, the script may sound a trifle complicated but, in the playing, it had a bona fide suspense and held a viewer's attention effectively.

Mr. Marshall, who played the role of the Lawd in "The Green Pastures," is very good as the principal detective. He is quiet, resourceful, amusing and, as befits his job, keenly intelligent. In his interpretation he avoids most of the trite mannerisms of the police officer of the movies.

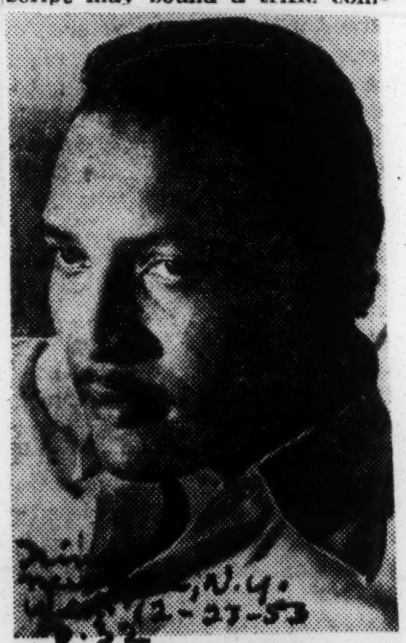
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On the last program, however, it was Val Prince who stole the show. His portrayal of the gangster hoodlum was a study in blood-chilling meanness, particularly in the scene where he "sold" insurance to the insurance broker. Mr. Prince is a comer in the acting field.

Abbe Shuford portrayed the girl and, considering that it was her first major role before the cameras, she did remarkably well. To feign the poignancy of a young girl in love and then switch to a murderess driven mad by jealousy is a demanding assignment of any actress. Miss Shuford lacked assurance at times but her restraint was commendable.

Bob Eberle is doing the direction and, in light of a limited budget and limited rehearsal time, his is a professional job. Al Fanelli's background music is distinctive.

"Harlem Detective" is a worthwhile show as it stands. If it had the production accoutrements accorded other programs and its players enjoyed more extended rehearsal periods, it could be network fare.



William Marshall

49b 1953

Arthur Godfrey Hit by TV Fans

Courier P.I Pittsburgh, Pa Sat. 4-25-53

Left Mariners in N. Y. When Show Went to Miami

NEW YORK—"We were given the week off!"

This was the only explanation given by the Mariners, famed interracial quartet and long-time featured act of the Arthur Godfrey radio and TV show, who were noticeably absent when the "Redhead" took his entire cast for a week's show down to Miami Beach.

Faithful followers of Godfrey raised their eyebrows a mile high when this crack group of singers failed to appear on the program during last week's broadcast from a famous Miami Beach hotel.

Telephone calls from both white and Negro Godfrey fans flooded the Courier switchboard during the week, expressing the feeling that Godfrey's failure to carry the Mariners to Florida was an obvious concession to Dixie jim crow, something that the famous entertainer has been outspoken against during his years of broadcasting.

The Courier's Florida correspondent, John Diaz, was informed by the Arthur Godfrey publicity department in Miami that the Mariners were given "a short vacation."

In New York, Izzy Rowe, the Courier's theatrical columnist, was informed by the Mariners: "We were given the week off."

Godfrey's action was not understandable since Negro entertainers have worked on Miami Beach in the past. They have even appeared in shows that featured white entertainers. Of course, the difference might have been that this is a mixed group, and there is no precedent where white and Negro entertainers have appeared in the same act together.

Godfrey has often championed his use of the Negro entertainers against criticism and has been cited on several occasions for his democratic treatment of his talent.

Oftimes he has said he doesn't see the color of a man's skin.

The missing Mariners left such an obvious gap in the Godfrey show that one daily newspaper columnist pointedly asked this question:

"How come the Mariners weren't presented?"

And in conclusion of a criticism, the columnist remarked: "Arthur, your show was a flop."

The Mariners consists of two Negro and two white male singers, a popular feature of Godfrey programs and the first interracial act to appear regularly on nationwide broadcasts. Members are Thomas Lockard, Martin Karl, Nathaniel Dickerson and James Lewis.

The Chicago Defender received almost 1,000 telephone queries about the absence of the Mariners during broadcasts of the Godfrey shows from the Kenilworth hotel in Miami Beach.

Godfrey has been outspoken against racial bigotry and had one of the best reputations among entertainers for racial fairplay and on the basis of his sponsorship of the Mariners was cited by the Chicago Defender and the National Newspaper Publishers Association on their annual rolls of honor.

When first contacted in New York and Chicago, CBS officials declared that the Mariners had previous commitments that made it impossible for them to accompany the rest of the troupe to the Florida resort.

However, further investigation by the Defender's New York office disclosed that the Mariners had been ordered to take a week's vacation two days before the Godfrey show moved South.

Godfrey Mum Yet On The Mariners

NEW YORK — Arthur Godfrey, popular radio and television star, was still silent Sunday despite continued efforts to get a statement from him on why the Mariners did not accompany the rest pf the Godfrey troupe to Florida two weeks ago for a series of broadcasts and TV shows.

While officials of the Columbia Broadcasting System, which airs his programs, continued to deny any knowledge of Godfrey's relationship with the Mariners, it was expected that the popular interracial quartet would reappear on the Godfrey program, starting Monday morning (April 27).

Our Opinions

Godfrey And His Mariners

Arthur Godfrey, radio's and t-v's star salesman, and himself a popular personality has endangered a reputation he has developed over a period of years as a champion of American democracy at its best.

The tragedy of the whole situation is his failure to understand the value of good public relations.

Briefly the story is this: Two weeks ago, Godfrey took his entire troupe to the Kenilworth hotel in Miami Beach for a series of radio and t-v broadcasts. Left behind without explanation to his fans nor to the act was his popular interracial quartet, the Mariners.

His day-to-day fans accustomed to hearing or seeing the Mariners were naturally curious when the quartet was missing from the program and no explanation of their absence was forthcoming from Godfrey as is usual when members of his troupe are ill, on vacation or filling other engagements.

Newspapers and radio stations naturally sought an answer to the queries received from the public and it was at this point where Godfrey's public relations representatives failed him.

At first CBS explained that the Mariners had commitments made far in advance of the Florida engagement that made it impossible to make the trip south. From another source it was learned the Mariners had been told to take a week's vacation two days before the troupe left for Florida. Faced with this, CBS admitted they didn't know anything about the matter and referred us to Arthur Godfrey.

Earlier attempts to reach him in Florida had been unsuccessful. When we became insistent upon talking to him we were referred to Mr. Murphy, his public relations representative, who finally admitted that the Mariners were not taken to Florida "to save them from the embarrassment of being jim crowed."

To date Godfrey himself, who must be aware of the many queries concerning the Mariners has refused to make any statement.

With these facts in hand it would seem to us that Godfrey is guilty of two things:

1—Presuming that the Mariners, because two of them are Negroes, would not be acceptable to hotel officials in Florida and

2—Failing to meet an inevitable issue head on.

Regarding the first, we have learned that one cannot any longer just take it for granted that Negroes won't be accepted here or there because of their race.

The South is making progress in these lines and resorts such as Miami and Hot Springs are a lot more liberal on matters of race than many other southern cities.

Negro entertainers have been accepted in situations where the average Negro has been refused in both the South and the North. The management of the Kenilworth hotel is familiar enough with the Godfrey show to know that two of them are Negroes. If they didn't raise the question the assumption on the part of Godfrey should have been that they would be accepted.

Regarding the second point, whatever the situation was Godfrey owed to his fans, to the newspapers and to the Mariners a clear-cut honest statement of facts. Godfrey is not so naive that he isn't conscious of the racial situation in this country.

While he is not expected to be a one-man NAACP in racial matters, he certainly owes to members of his own organization whatever influence he has in making conditions for them as pleasant as possible. It's a poor captain who won't carry the ball for his own team.

These ugly situations will remain with us so long as each of us fails to lend his support to eliminating them when they occur.

Godfrey has been quite vocal in the past in matters like this and his silence now raises a question as to his sincerity.

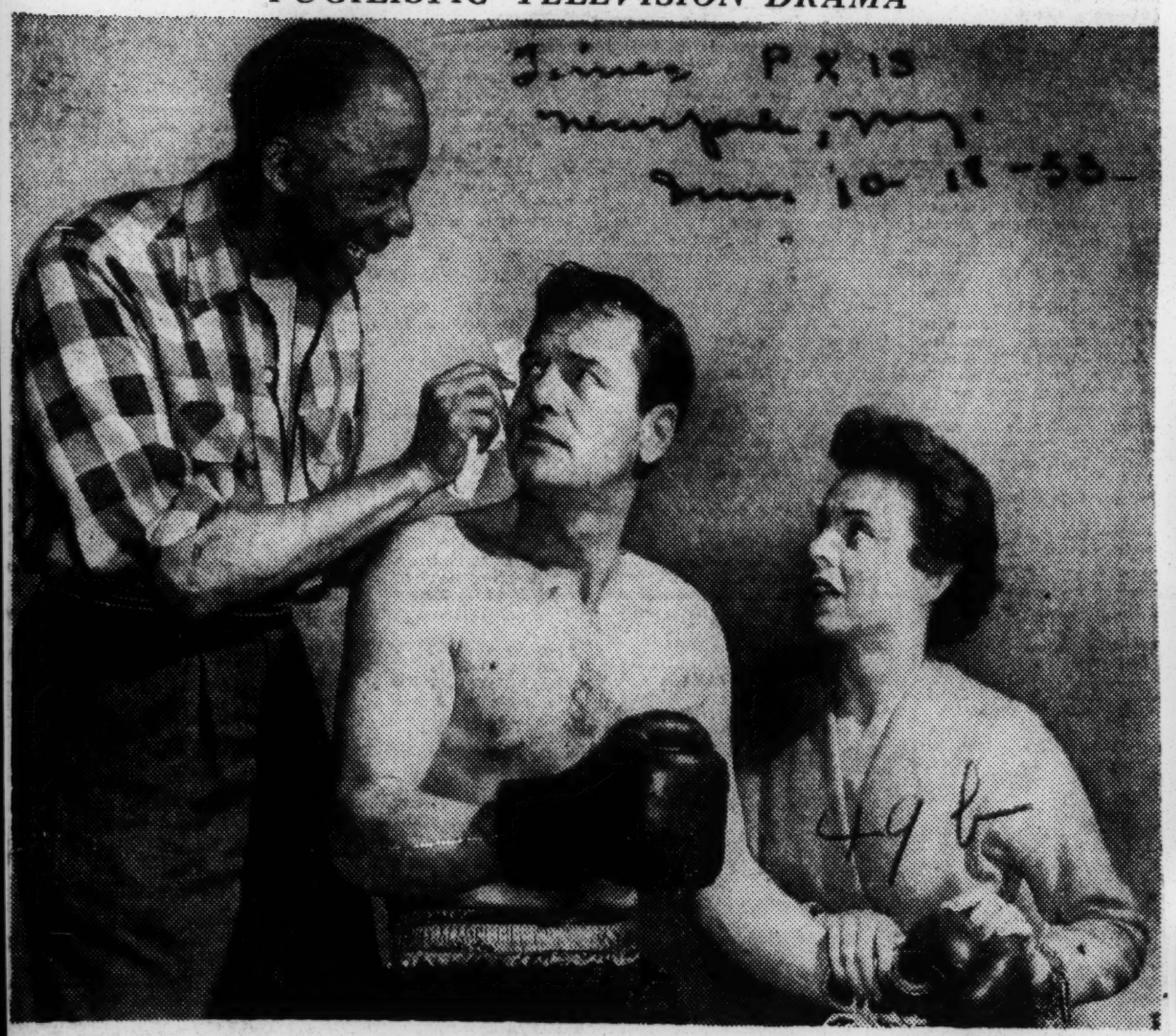
If he feels he has been done an injustice by our paper or by the Negro press in general, he must blame himself and his own public relations' representative for bungling a situation that might have been handled with much less fanfare and without any loss of prestige to himself.



LOOKERS — Here are the "Mariners", quartet heard every afternoon, Monday through Friday with Arthur Godfrey on his KNX-CBS Radio "Arthur Godfrey Time," at 2:15-3:45 PM, PST. Upper row: Tim Lewis, Tom Lockhard; bottom row, Marty Karl, Nat Dickerson. Group is the first mixed quartet known to radio.

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PUGILISTIC TELEVISION DRAMA



Seymour Friedman (N.B.C.)

Frank Wilson plays a trainer and Gig Young a prizefighter in "The Sunday Punch," to be seen over N. B. C. television tomorrow night from 9:30 to 10:30 o'clock. Barbara Joyce is cast as the fighter's wife.

Eartha Kitt Is Slated For 'New Faces' in 3-D

NEW YORK—'New Faces" singing star Eartha Kitt leaves this week for Hollywood where she will make her motion picture debut in the 3-D Technicolar film version of the show.

While the movie is on production, Miss Kitt will double at Mocambo, where she opens for a three-week engagement on Nov. 10. The revue will also appear with "New Faces" during its two week run in Hollywood and will bow out of the show after a three-week appearance in San Francisco on Jan. 23.

A string of fabulous offers from night clubs and theatres followed Miss Kitt's announcement that she planned to leave the show. Following a TV appearance as guest star on the "Show of Shows" on Jan. 30, the provocative songstress will begin an eight-day engagement at Buffalo's Town Casino on Jan. 31, at the record price of $6,000.

Miss Kitt's current release, "Santa Baby," is already reaching the "hit" class and her RCA-Victor album has been on the best seller lists for some sixteen weeks.



CAPTIVATING — Ethel Waters, with Dr. Sigmund Spaeth with whom Miss Waters presented "American Song" on NBC TV's "American Inventory" Sunday. Miss Waters captivated a nationwide audience with her renditions of spirituals, work songs and blues.

Ethel Waters captivates Sunday video audience

NEW YORK — Ethel Waters, whose career as a singing and acting star of the American theatre has spanned almost a quarter century, staged a virtual one-woman show on NBC-TV's "American Inventory" Sunday.

With the collaboration of Dr. Sigmund Spaeth, the nationally-known "tune detective," Miss Waters presented "American Song," which pointed up the contributions of racial themes to this country's music. The program traced such themes from spirituals, through work songs and blues, to their present integration in American music.

Miss Waters recently starred in New York in "At Home with Ethel Waters," her one-woman show highlighting the songs she has made her own, such as "Dinah," "Stormy Weather" and "Taking a Chance on Love." She was also recently featured on NBC's new Dave Garroway television variety show. In addition to her successes in Broadway musicals such as "Cabin in the Sky," and "As Thousands Cheer." Miss Waters has been acclaimed for her performances of straight dramatic roles, notably as the star of "Member of the Wedding."

Ethel Waters On Video Show

NEW YORK—Ethel Waters did a one-woman show on NBC-TV's "American Inventory" last Sunday, around the topic "The Contributions of Negro Themes to American Music."

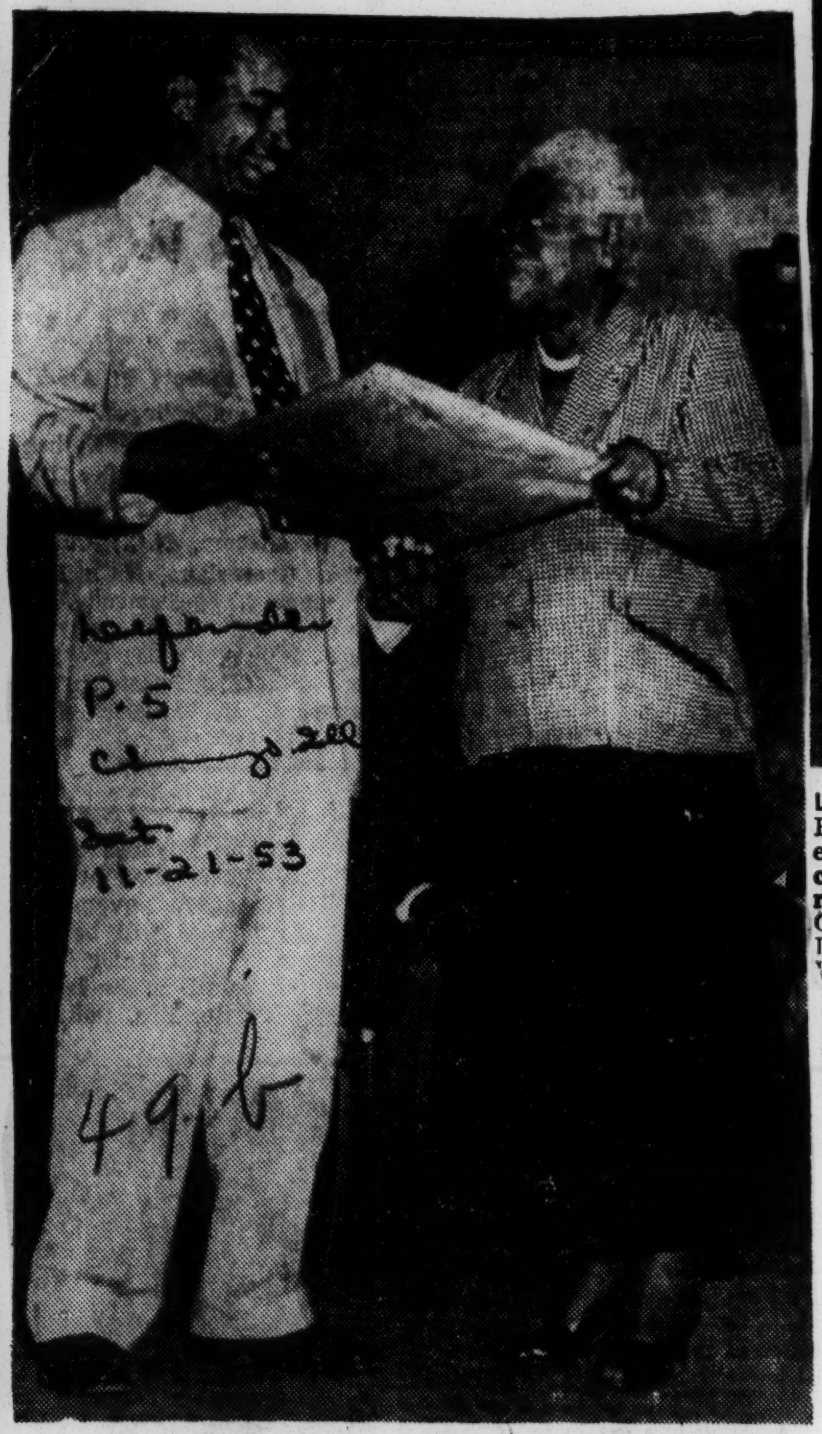
Miss Waters discussed the advent of spirituals, blues and work songs and brought the subject up to date with a discussion of current usages.

Sigmund Spaeth appeared with her.

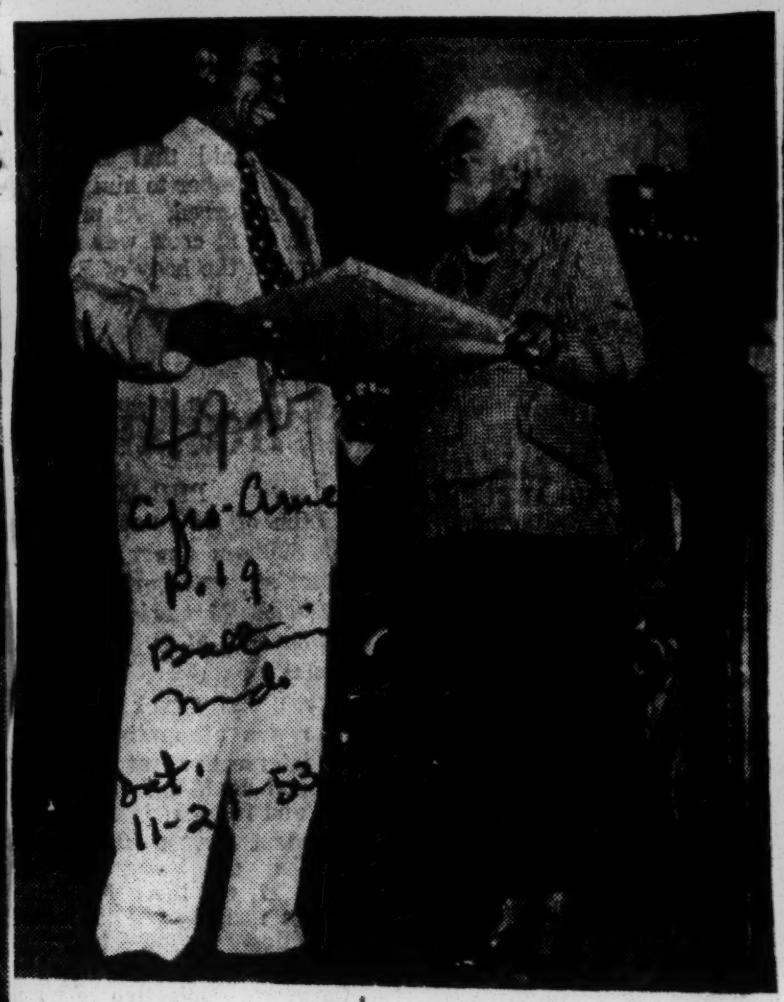
Miss Waters one-woman legitimate theatre show, "At Home With Ethel Waters," closed recently on Broadway after a run of several weeks.

The Growing Negro Market . . .

Another radio station, WNJR, Newark, N. J., is directing its programs to Negro listeners and eyeing the so-called Negro market. New owners of the station also operate station WRAP in Norfolk, Va., and it, too, is devoted exclusively to the Negro market.



"THIS IS YOUR LIFE," says Herbert W. Wright, assistant sales promotion manager of Philip Morris, as he presents a transcription of the CBS program "This Is Your Life" to Dr. Mary McLeod Bethune, founder and president emeritus of Bethune-Cookman college, Daytona Beach, Fla. Dr. Bethune's life was dramatized on the program when it was under Philip Morris sponsorship several years ago. The transcription was given the cigarette company to be included in the library of the Bethune Foundation, conceived by Dr. Bethune. The foundation will be located on the campus of Bethune-Cookman.



LIFE STORY—Dr. Mary McL. Bethune, founder - president emeritus of Bethune-Cookman college, Daytona Beach, Fla., receives a transcription of the CBS program, "This Is Your Life," from Herbert W. Wright, assistant sales promotion manager of the Phillip Morris Co. in New York. Dr. Bethune's life was dramatized over the program when it was sponsored by the company. The transcription will be placed in the library of the Bethune Foundation.

Negro Radio Station Opens In Cincinnati

CINCINNATI—The newest radio station here, WCIN, debuted last week to a highly favorable reaction with all of its programs beamed to the Negro community. The station is headed by Robert W. Rounsaville and is the sixth station under his management.

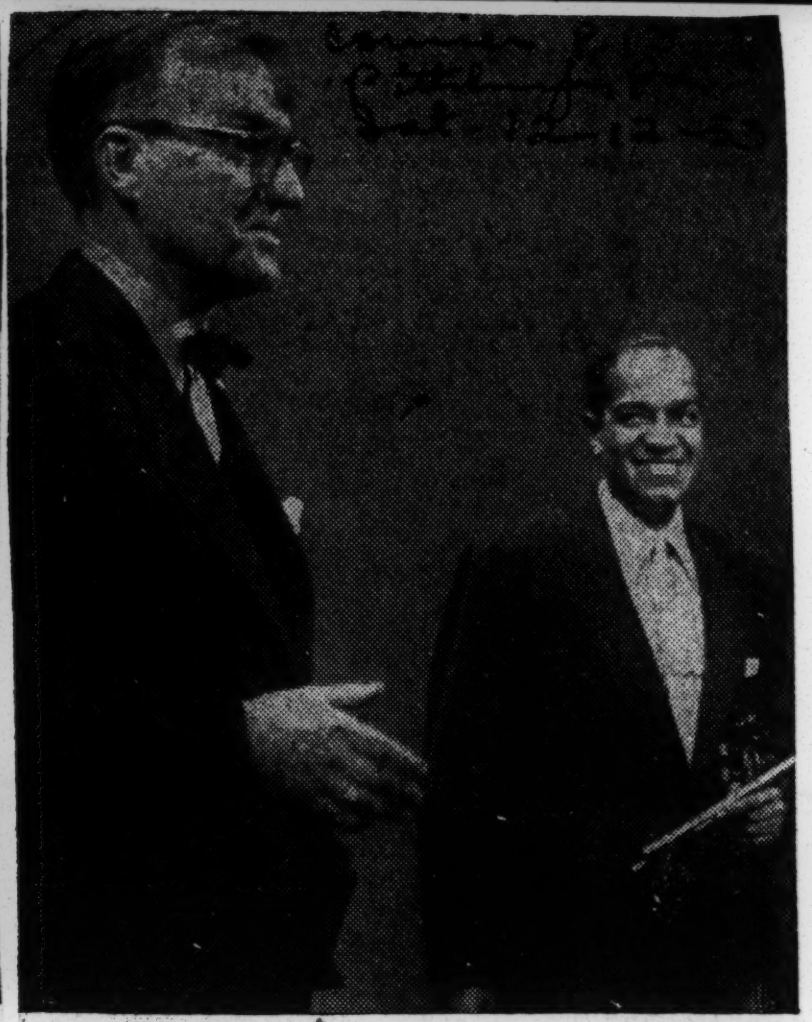
Rounsaville claims WCIN to be the first radio station in the nation to be built from the ground up with the express purpose of programming exclusively for the entertainment, education and information of the American Negro. His other stations are in Atlanta, Miami, Elizabethtown and Cleveland, Tenn, and Louisville.

WCIN has a staff of fifteen experienced persons. Music, featuring rhythm, blues and spirituals, occupies most of the time. Live programs include "Today's Good Neighbor" and "The Job Mart."

Larry Dean, program director, who doubles as disc jockey and newscaster, is the former Lawrence Dean Faulkner of Atlanta and Nashville stations. George White, director of continuity and deejay, was with WSOK, Nashville.

Charles (Chuck) Gordon, religious programming director, was with the Tennessee and North Carolina stations.

Odessa Monroe, director of women's programming, is a Cincinnatian. Hank Morgan is chief announcer and sports director. Bugs Scruggs is a third deejay.



Impresario—Dave Garroway, left, is shown introducing jazz violinist Eddie South, who recently demonstrated his mastery of the instrument on the "Dave Garroway Show" on NBC TV.

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TV Revue Honors Shelton Brooks

NEW YORK (ANP)—Shelton Brooks, who wrote "Darktown Strutters Ball" and "Some of These Days" was honored recently on the All-Star Revue TV show.

George Jessel, old-timer himself, who never fails to give colored performers and artists a break, was star of the revue, which presented the inimitable Sophie Tucker. Naturally, Miss Tucker sang the numbers for which she is famous, then Jessel introduced Brooks.

Dorothy Kirsten, opera star, appearing on the same program, injected a humorous note when she asked Brooks to play the number of her to sing.



MR. BROOKS

Told Her Secret

As she started jazzing the number, Miss Tucker interrupted, telling how 40 years ago, Brooks wrote the song which has become her trade mark. "Some of These Days."

This was Brooks' first appearance in some time. He now lives quietly in his Long Island home, collecting royalties from the songs he wrote that outlast various changes in audience acceptance.

When he was appearing regularly in vaudeville, Brooks' subtle and clean humor was far above the average comic's work. He did not use blackface but stuck strictly to straight stuff.

Was Trade Secret

Miss Tucker's and Jessel's tribute to Brooks' artistry more than made up for all of the slights he has received in the past.

Few people outside of the theatrical world actually knew he wrote the song that made the "Last of the Red Hot Mammas" famous.

Saturday night, millions not only learned the fact, they heard the song and saw the man who wrote it perform as he did in the past.

Cites Low Percent In TV Shows

Wants Some Of The Plums To Go With Crumbs

NEW YORK (ANP)—The Coordinating Council for Colored Performers recently issued a statement which disagreed with implications of a report of the National Broadcasting Company concerning its selection of talent for television and radio shows.

In a statement discussing the policy the council pointed out that while at first glance it appeared that these artists were being used rather extensively in TV and on radio, closer scrutiny showed that in comparison to white performers, they were still getting the crumbs from these media.

For the past two years, NBC has been holding conferences with the press informing it of use of colored talent. In a statement on this year's conference, the council said:

Recently four conferences have been held by NBC to which representatives of the press were invited. The last was at Chicago in December.

"According to newspaper reports, those present were told that a total of 80 acts and individual performers had appeared over NBC radio and television facilities for the two years ending August 1952, and that including repeat performances a total of 100 appearances had been recorded."

This report pointed out that if orchestras, quartettes and other acts were included the over-all figures for employment in television would amount to 635 performances.

Council Takes Issue

However, it is at this point that the council takes issue with the report. The council said:

"In analyzing these figures it is taken into consideration the hours of telecasting by the network during a given week. Allowing 10 persons to each hour of telecasting the number of jobs a week would total 1,220 and 63,440 a year.

"On the basis of the NBC figures, the 635 jobs which were given in two years consituted an unimpressive ½ of 1 percent. One half of a colored performer was employed to every 100 white performers. While the council is not urging employment primarily on a percentage basis, it has been found necessary to cite this ratio in challenging the claim of NBC that in the selection of talent "ability is the yardstick.'"

Failed To Use Talent

The council then pointed out that in many instances NBC has failed to use colored talent in roles which call for them. As an example, it cited the use of a white singer as the black king in the opera, "Amahl and the Night Visitors," which was written for NBC.

A point which the council statement failed to mention was that most of the performers which NBC mentioned appeared as guest artists rather than as permanent members of a show.

Officers of the council are: Lester A. Walton, chairman; Dick Campbell, 1st vice president; Frederick O'Neal, 2nd vice president; LeRoy Butler, treasurer; Rosetta LeNoir, secretary and Alberta Pryme, assistant secretary.

Sam McDaniel On Ford Theatre

Sam McDaniel, brother of the late Hattie McDaniel of "Beulah" fame, will be seen on the Ford Theatre's TV production of "The Old Man's Price," with John Agar and Joan Leslie, Thursday, Feb. 12, in the role of Philander.

Warfield And Leontyne Price Star On NBC-TV

NEW YORK — The versatile Broadway musical personalities, Leontyne Price, soprano, and her baritone husband, William Warfield, sang the duet "Bess, You Is My Woman Now," from George Gershwin's folk opera, "Porgy and Bess," on N B C's Scott Music Hall last week.

Miss Price, who this year won two of the highest honors in music awards, currently sings the leading role of "Bess" in the modern interpretation of Gershwin's work. Warfield, singing star of Jerome Kern's "Show Boat," recently completed a European tour with the "Porgy and Bess" company. The renowned artist, who achieved immediate stardom following his appearance in the latest motion picture version of "Show Boat," also has appeared in the Broadway production of the Gershwin work with Miss Price.

Marion Anderson, Teddy Wilson Are TV Standouts

New York.—Monday, contralto Marian Anderson, and Teddy Wilson and his jazz band were among the many artists to appear in "The American Road," one of the most lavish presentations in the history of television and, according to producer Leland Hayward, more costly than the most extravagant legitimate production in Broadway history.

The show, which was presented both on NBC and CBS-TV to mark the 50th anniversary of the Ford Motor Co., was a cavalcade in drama, music, song, dance, comedy, and actual re-creation of historic events of the past five decades. Miss Anderson also demonstrated her artistry as she sang in historic perspective, re-creating important events in the concert world.

Teddy Wilson's jazz band backed Ethel Merman as she sang "Alexander's Ragtime Band." Miss Merman along with Mary Martin also did an old-time vaudevile routine of the Happiness Boys and sang a medley, partly duets, of portions of songs popular through the years.

PLAN GUEST BROADCASTS



The "Divine Sarah" Vaughn ponders a musical problem with maestro Guy Lombardo as they rehearse for the dynamic vocalist's two guest performances on CBS Radio's "Guy Lombardo Time" Sundays, June 28 and July 5.

Sarah Vaughan And Guy Lombardo Win Radio Fan's Praise

The unique combination of Sarah Vaughan's singing and Guy Lombardo's orchestra heard on CBS Radio's "Guy Lombardo Time" was repeated in a second guest performance by Miss Vaughan on July 5 as "your lucky star of the week."

All the familiar mannerisms that made Miss Vaughan one of the top vocal stylists of the country were displayed to advantage with the orchestra under Lombardo's direction, joined by Miss Vaughan's trio, consisting of John Malachi on piano, Joe Benjamin on string bass and Roy Haynes at the drums.

Miss Vaughan sang "Linger A While," "Tenderly," and "A Blue Serenade."

"I thoroughly enjoyed working with Guy last year, and also this year, because I think he is a grand guy with a swell bunch of musicians in his organization," Sarah says.

Says Lombardo, 'Sarah Vaughan is one artist in a million —speaking of millions, I'd love to go right out and buy a million copies of her recording of "Tenderly."

Erskine Hawkins and Maxine Sullivan Set For TV Musical Show

NEW YORK—The Chamber Music Society of Lower Basin Street, one of radio's long time favorites, has been set up as a television package by the Moe Gale Agency with Erskine Hawkins and Maxine Sullivan contracted in the star spots.

On the air the show starred Henry Nicholas Levine and later Paul Lavalle. It was unsuccessfully revived a couple of years back.

The television package is being sold to local stations and to networks.

To Head New Television Show



LETTA MOTEN

WIDELY KNOWN ACTRESS-SINGER, will serve as mistress of ceremonies on the new weekly ABC television show, "International Show Case," sharing that task with Jesse Owens, the athlete. The show will have its pemiere Wednesday evening, September 30, 7:00 to 8:00 p.m., will be aired weekly over a coast-to-coast network.



Rosetta LeNoire Wins Part—

Rosetta LeNoire, noted Broadway character actress featured on CBS Radio's "Twenty-first Precinct." Miss LeNoire was selected by producer John Dietz and writer-director Stanley Niss after auditioning many actresses for the part. They felt her voice would add depth to the real life feeling the program gives.

T-V Program Honors Pittsburgh Publisher

LOS ANGELES, Cal. A message from the President of the United States greeted Mrs. Robert L. Vann, publisher of the Pittsburgh Courier, when she was the surprised principal subject of Ralph Edwards' "This Is Your Life" Wednesday, Oct. 14 on NBC-TV.

Mrs. Vann, publisher of one of the world's leading Negro newspapers, was in Los Angeles on business and was invited to attend the program. She learned that it was her life that was to be reviewed shortly after Ralph Edwards had opened the show with a newspaper boy hurrying through the audience shouting "Extra! Extra!"

EDWARDS TOOK the paper from the boy, remarked that it was a Pittsburgh paper and asked if anyone in the audience was from Pittsburgh. Five or six people raised their hands. Mrs. Vann among them. Edwards handed her the paper, a copy of the Pittsburgh Courier and asked her to read the headline which read, "Mrs. Robert L. Vann—This Is Your Life."

Overcome with emotion, Mrs. Vann murmurred, "I can't." Thereupon Edwards had her friend Paul Williams read the headline and forthwith led the principal subject to the seat of honor on the stage of the El Capitan Theatre.

Ralph Edwards then introduced the audience to Mrs. Vann's many friends who appeared to honor Mrs. Vann were Billy Eckstine, the well-known popular singer who has been a friend of Mrs. Vann since he was a child; Mrs. Edna Reed, Mrs. Vann's sister of Gettysburg, Pa.; Sylvester Jackson, a schoolmate of Mrs. Vann's from Harrisburg, Pa.; Mrs. Jessie Johnson, an aunt from Harrisburg; P. L. Prattis, executive editor of the Pittsburgh Courier and Mrs. Sally Nixon, a close friend from Jacksonville, Fla.

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pears each year in the Pittsburgh Law Review.

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Law School. The award will be given to the law student who writes the best article which ap-

TOWARD THE end of the pro-

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"EXCURSION," TV CHILDREN'S SHOW, MAKES ITS DEBUT



The New York Times (by Robert E. Walker)

A dramatization of the Duke and the Dauphin episode from Mark Twain's "The Adventures of Huckleberry Finn" will be the principal item on the premiere of 'Excursion," over the N. B. C. television network today from 3:30 to 4 o'clock. Here, in a rehearsal scene, left to right, are Thomas Mitchell as The Dauphin; Clifford Tatum, as Huck Finn; Sugar Ray Robinson, as Jim, and Eddie Albert, as the Duke. On the right is Burgess Meredith, master of ceremonies for the entire series.



HEADS NEW TV SHOW—Etta Moten, widely known actress-singer, will serve as mistress of ceremonies on the new weekly ABC-TV show, "International Show Case," sharing that task with Jesse Owens, the athlete. The show will have its premiere Wednesday evening, Sept. 30, 7:00 to 8:00 p.m., over a coast-to-coast network.



AMANDA RANDOLPH, character actress, will play the role of Beulah in the show which returns to radio on Monday, Sept. 28. She replaces the late Hattie McDaniel.

show has been completely altered and will feature fresh, new talent on the various telecasts.

Ernest Whitman (Bill), and Ruby Dandridge (Oriole), will again essay supporting roles.

Typical "New York Voice" Wins Negro Actress CBS Radio Role

NEW YORK, Sept. 14.—Having the typical "New York voice" won a Negro actress a coveted role on CBS Radio's "21st Precinct," Tuesday.

Miss LeNoire appeared in the Broadway production of "Four Twelves and 48." "Anna Lucasta." "Three Is A Family," and the "Hot Mikado."

"21st Precinct," CBS Radio's series about New York's 19,000 men in blue, dramatized the efforts of the largest police force in the world protecting the biggest city on the globe.

Miss LeNoire was selected by producer John Ives after they had auditioned many actresses for the part. Their chief concern was to find the type of voice, one heard most in the New York area, that would add depth to the real life feeling the program gives.

Down around Miami, curvaceous Leona Everett who once was "Miss Miami" now has her own radio show over WPEC. There's a girl headed for the Big Time if I ever saw one.

'King' Cole guest star on 'Shows'

NEW YORK — Nat (King) Cole was one of the guest stars on the premiere telecast of the 90-minute "Four Show of Shows" starring Sid Caesar and Imogene Coca, returning for its fifth season on NBC-TV Saturday.

Cole was spotlighted as he offered several selections in his unique singing style.

Other guest stars of the opening program were Lily Pons, coloratura soprano; John Cameron Swayze, NBC-TV news commentator, and Tamara Toumanova, famous ballerina, who made her TV debut.

The hold-over format of the

'THE THESPIAN MAGICIAN':

Ethel Waters signs in Cooke's radio 'guestbook'

NEW YORK — Ethel Waters this week joined a list of famous names in Dwight Cooke's "Guestbooke," at CBS Radio presentation.

Miss Waters, star of many Broadway shows and memorable movies, appeared on the program twice this week, Monday and Tuesday.

Described Experiences

In "Dwight Cooke's Guestbook, Miss Waters, long associated with the song "Stormy Weather," described the importance of that song in her life.

She also told of her experiences as a night club entertainer who successfully made the transition from the smoke-filled rooms of the cabaret to the stage of the legitimate theatre and motion pictures.

"No Technique," She Says

Described as being the "Thespian Magician," she explained her technique (which she claims is no technique at all), to Mr. Cooke, who witnessed her work in her current Broadway hit, "At Home With Ethel Waters."

In addition to discussing her personal philosophy, she recited several lines from "His Eye Is on the Sparrow," the hymn that she has made the expression of her faith.

First Introduced "Dinah"

Miss Waters is remembered as having introduced "Dinah" in the "Plantation Revue" in 1924.

She later went on to star in such Broadway and Hollywood productions as "Mamba's Daughters," "Pinkie," "Cabin in the Sky," "Member of the Wedding" and others.

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NBC Reports Great Progress in Using Negro Talent

CHICAGO — (ANP) — The National Broadcasting Company held the second of its annual conferences between public leaders and press people representing the Negro group Thursday at NBC headquarters here in the Merchandise Mart.

NBC gave visual proof of the great strides made by that organization in employing colored talent in its radio and television programs.

Sparked by Edward D. Madden, vice-president for public relations and assistant to the president of NBC, Jules Herbuveaux, general manager of the Chicago office, and Joseph V. Baker of Philadelphia who handled public relations with the Negro press, the gathering drew a number of publishers and press people from Chicago and surrounding areas as far as Cleveland, St. Louis and Detroit.

In addition a number of leading Chicago citizens, heads of organizations and potent leaders in forming public opinion, attended the gathering.

Madden's remarks, in the nature of a "report to the Negro community" on the development of NBC's concept of "integration without identification," gave a picture of the network's use of top Negro performers on leading programs, both musical and dramatic.

With the use of slides which showed a large number of the top Negro names in the entertainment field who appeared on NBC programs this year and which listed numerous others, Madden clinched the fact that NBC has embraced definitely the idea of integration which was brought forcibly to its attention a year ago in a similar conference and proved it had done something about it.

Madden told the group that a total of 80 acts and individual performers appeared over NBC radio and television facilities within the last year. "When we count the individual members of orchestras, other talent groups and repeat performances of regulars like Billy Williams, the total number of appearances rises to an estimated 326 for radio and 635 for television," he said.

Included among those listed were the dancing teams of The Three Rockets and the Clark Brothers; Pearl Primus, a famed dancer, Mary Hinkson, Philadelphia ballerina and the Katherine Dunham dancers.

Instrumentalists included Nat (King) Cole; "Wild Bill" Davis and his trio; and Slim Gaillard, Pearl Bailey, Ella Fitzgerald and Sarah Vaughn were among female vocalists featured.

In the dramatic field, Sidney Poitier, the late Canada Lee, Juano Hernandez and Emory Richardson were in major dramatic productions. Marian Anderson and new comer Adele Addison appeared in some of the foremost musical productions. Jackie Robinson and Joe Louis also made several appearances.

Among those present were John H. Johnson, president, Johnson Publishing Co.; Mrs. Era Bell Thompson and Miss Grattin E. Dobbins of Ebony magazine; John H. Sengstacke, Enoc P. Waters and Mrs. Marian B. Campfield of the Chicago Defender, William O. Walker of the Cleveland Call and Post, Howard Woods, St. Louis Argus, Roy W. Stephens, Michigan Chronicle, Claude A. Barnett of The Associated Negro Press and Miss Jane Pinkerton of Broadcasting magazine, among newspaper people.

Citizens on hand included Thomas M. Clark, president, Cook County Bar Association; Mrs. Oneida Cockrell, Garden Nursery School, Jack L. Cooper, disc jockey, Golden B. Darby, Southside Community, Mrs. Alva Delaney, Chicago & Northern District Association of Colored Women, Mrs. Irene McCoy Gaines, president, National Association of Colored Women, Mrs. Jeanette T. Jones, Delta Sigma Theta sorority; Mrs. Rachel I. Milton, director, South Parkway YWCA, James E. Stamps United Negro College Fund; O. O. Morris and Col. Wm. H. Walcott, YMCA; Sidney Williams, Chicago Urban League; George N. Leighton, N. A. A. C. P.; Mrs. Paulynne McKissack, National Council of Negro Women, and J. Harvey Kearns, director, Parkway Community House.

A brief conference led by Sydney Eiges, NBC press and information officer, Jules Herbuveaux and Joe Baker was held with members of the working press after the cocktail party which followed. Specific suggestions for improving of press relations were discussed.

Some 20 NBC executives and staff members from the Chicago Division of NBC attended the conference which was regarded as distinct success.

Courier Newscaster May Go on Television

PITTSBURGH, Pa. — Mal Goode, Courier newscaster and WHOD announcer, may become the city's first Negro TV announcer. Mal passed his audition at Station WENS-UHF with flying colors recently. Trezzvant Anderson of the Courier's Washington office is already on a television spot in his hometown.

TOP NEW YEAR'S EVE SHOW:

Nellie Lutcher Star Of 'This Your Life'

BY E. M. PHILLIPS

NBC Television and Hazel Bishop, the cosmetologist, have combined to bring to the entertainment world one of the more enjoyable shows. It is entitled, "This Is Your Life," and is heard weekly on Wednesday evenings. (9:30 p.m. -NBC-TV.)

This is the program which reviews the life of a person who has made a contribution to his community, and brings to the Hollywood stage where the show



NELLIE LUTCHER

is produced relatives and friends the honoree has not seen for years.

The element which makes the show outstanding is surprise. All of the honorees do not know until they are singled out by Emcee Ralph Edwards, that they are the persons whose lives will be reviewed.

Surprises For Mothers

Last week, a mother of twelve was nearly prostrate with happiness when onto the stage walked sons whom she thought were still in Korea and Germany. The program sponsors had flown them home by TWA in time for Christmas and for the program.

Equally as surprised by the honor was Nellie Lutcher who was the star of the Dec. 31st program. Miss Lutcher, nationally famous recording star and a top ranking pianist, both jazz and classical, was in Hollywood for a Jan. 5th engagement at the Oasis and like other honorees was lured to the program on the pretext of providing entertainment.

Miss Lutcher could not restrain her tears when Miss Rosa Hart, representing Mayor T. C. Price of Lake Charles, La., entered the stage to embrace her and to announce that a huge television set had been set up at city hall and the whole town had turned out to watch the program which honored their native daughter.

Audience Cried With Her

Even the audience cried with Miss Lutcher when her 16-year-old son, Talmadge, walked to the piano where she was playing the piece she wrote for him, "My Little Boy," and put his hands over her eyes.

He had been flown from Palmer Memorial Institute in Sedalia, N.C., where he is a student. "I wouldn't have missed this for anything," he said, and turning to his mother added, "Mom, there are not enough words to tell you how much I owe you."

Gifts to Miss Lutcher from Miss Bishop, sponsor of the program included: a diamond-studded engraved Bulova wrist watch; a 16 millimeter sound film of the program; a 16 millimeter Movie Mite projector; a 21-inch Westinghouse television set, and a 12 foot Emana home freezer for her parents.



MISSOURI GIRL MAKES AMATEUR SHOW.—Ted Mack, popular moderator of the Original Amateur Hour, listens attentively as Miss Bernice Hunt, attractive young lyric soprano of St. Louis, sings an operatic aria on the NBC program. Miss Hunt, who placed high in the nation wide voting and received enthusiastic comment, was invited to re-appear on the program last week.

Dean New Program Director At New Cincy Radio Station

CINCINNATI

Lawrence Dean Faulkner (Larry Dean), former program director of radio station WSOK, Nashville, Tenn., and more recently staff announcer at WLOU, Louisville, Ky. moves to this city in August to become program director of the newest local station WCIN.

Mr. Faulkner was promoted to his new position after only six months with WLOU and prior to a year's term with WSOK, Nashville, was a staff announcer-writer at WERD, Atlanta, Ga.

He is a graduate of Fisk University, and a native of Wilmington, Del. He is the nephew of Dr. W. J. Faulkner, dean of the chapel at Fisk, and bring here an outstanding background in dramatics, music, writing, and radio.

Mr. Faulkner is married to the former Madolyn Sims of Atlanta, and has two step-children, Sharon, 5, and Donna, 3.

Mr. Faulkner will head an inter-racial staff of announcers and writers. The station is one in a chain of seven owned by Robert Rounsaville, Atlanta, Georgia.



SUNDAY AFTERNOON GUEST —Charming and delightful Mary Louise, vocal stylist, was the recent guest, along with Duke Ellington, on Eddie Gallaher's CBS Radio's "On a Sunday Afternoon" broadcast, a one-hour salute to composers of American popular music.



Tre brilliant young concert pianist, Miss Natalie Hinderas is shown signing a $10,000 yearly ocntract with the National Broadcasting Company. Emanuel Sacks, Staff Vice President of NBC looks on. The contract, with a four year option and escalator clause which allows a possible $20.000 yearly, calls for the artist's appearances on the facilities of NBC owned and operated stations in New York, Washington, Cleveland, Chicago and San Francisco and network shows.

Mills Brothers Set For Charlie McCarthy Show

The Mills Brothers, show-stopping quartet of stage, screen and radio, will be guest artists on CBS Radio's "Edgar Bergen-Charlie McCarthy Show" Sunday.

Natives of Piqua, Ohio, the Mills Brothers have been singing together since, Donald, youngest of the group, was nine. Anxious to keep his four lively youngsters out of mischief, their father encouraged them to do their singing in the barbershop he ran.

The youngsters sang an engagement at the local opera house, making a deep impression on their townsmen by their ability to stimulate such musical instruments as the tuba, clarinet, saxophone and trombone. Since then, they've been heard by millions.

Arden E. Hill

NBC Hires First Negro TV Editor

NEW YORK — The National Broadcasting Company has announced the appointment of the country's first Negro Television editor, Miss Arden Elaine Hill, 22-year-old daughter of Dean Newton Hill of Lincoln University in Pennsylvania.

Miss Hill, who has had extensive training in the theatre and allied arts, has been assigned to NBC's Continuity Acceptance Department. Under the management of Stockton Helffrich, the Department is responsible for the elimination of all offensive material from radio and television scripts and lyrics submitted for presentation.

SPECIAL ATTENTION is given to racially offensive epithets and roles that tend to "typify Negroes and other minority groups in a stereotyped fashion."

The attractive young TV editor is a graduate of Dunbar Senior High School in the District of Columbia and has studied at fashionable Smith College, Northampton, Mass., and Lincoln University.

Her undergraduate interests were English and the theatre. Miss Hill has done additional study at the Daykarhanova School of the Theatre in New York City and with the American Theatre Wing there.



New NBC-TV Editor— Miss Arden Elaine Hill, the country's first Negro television editor, whose appointment was announced by the National Broadcasting Company this week, is shown reviewing a script with Stockton Helffrich, manager of the network's Continuity Acceptance Department.

Withdraws Program In Protest Of Station's Attitude

The Nashville Branch of the National Association for the Advancement of Colored People today made public a letter written to Radio Station WSOK, Nashville's only "Negro" radio station, in which the organization criticized the station's anti-Negro policies.

The NAACP contends that the general attitude, program policies and labor policies of the station are against the best interests of the Negro community, and that this community is being made the object of economic exploitation.

As an additional protest the NAACP has withdrawn its regular fifteen minute Sunday program produced over the station as a public service.

WSOK is owned and operated by the Nashville Broadcasting Company, of which H. Calvin Young Jr., white, is president and general manager, and majority stockholder.

Copies of the letter to the station have been filed with the Federal Communications Commission Washington, D. C. WSOK, which broadcasts on a down-to-dusk schedule was recently granted a permit to operate at night as an FM station. The NAACP contends that the station has ignored the counsel and advice of Negro associates, stockholders and directors in matters of program and labor policy, and remains officially out of contact with the Negro community. The station has insisted on stating its non-responsibility for views expressed on the NAACP program, even though a majority of the NAACP programs consisted of news items, poetry, music, drama, and other non-controversial subjects.

The labor policy of the station, the NAACP says, has been one of intimidation to keep employees out of labor unions. A competent announcer was discharged, and the program director resigned in protest, because of alleged editorial comment during a religious program which condemned segregated seating at a religious play and urged listeners not to attend.

The NAACP also contends that the Negro staff was underpaid, and were restricted to announcers, copy writers and receptionist, in the face of an avowed station policy as stated to the FCC that employment opportunities would be given Negroes in the entire radio field. All advertising salesmen are white, whose guaranteed wages are more than double than paid Negro employees. One Negro, who was hired as an advertising representative, was given strict orders not to attempt to sell advertising to white trade accounts. There are six Negro employees presently at the station. Negro announcers have no opportunity to earn "talent fees," and are considered full time employees of the station.

As the program policy, the NAACP contends that the station promised the FCC to make the station educational, religious, and cultural, and carried to the FCC statements of endorsement from Negro citizens and groups. In practice, however, the station employs principally cheap recorded music, both secular and sacred, and is advertised as the station of "blues, boogie, and spirituals."

Educational programs of the station have been reduced to nil, except on Sunday, the NAACP contends, in the face of a promise to the FCC that the station would give 30 per cent of its time to public service programs.

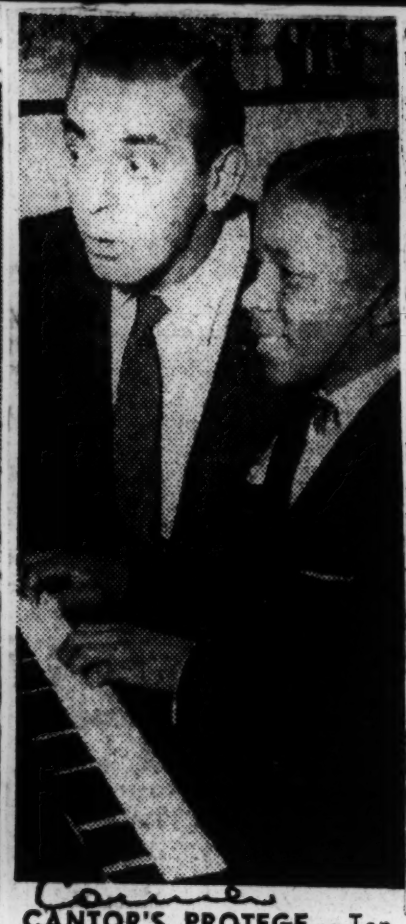
While there have been no published reports of the Company's earnings, it is well understood that the station is operating at great profit through its exploitation of the Negro community and its purchasing power. At the same time the management has consistently refused suggestions from the Negro community for the improvement of the programming and policies of the station.

The text of the NAACP letter is attached.

Sound Effects Expert



Bang! And another "baddie" bites the dust on CBS Radio's "Gangbusters" as Orval White, only Negro sound effects technician in New York network radio, fires his gun on a sight cue from the director's booth. The man with his hand on the telephone, poised for the next cue, is Jerry McCarty, Mr. White's team-mate on the show. Mr. White started at CBS Radio as a building maintenance worker. Today he's still at CBS Radio, but gets paid for making noise.



CANTOR'S PROTEGE — Ten-year-old John Robertson is the newest protege of NBC radio-TV star, Eddie Cantor, who heard the prodigy in a classical piano concert at the Wilshire Ebell Club in Los Angeles a few weeks ago and signed him immediately for an appearance on NBC's Colgate Comedy Hour, May 10.

cut a chimp's hair as a TV stunt, not over his dead scissors...

We don't know how long Julius La Rosa can keep up that bashful-boy-with-talent stuff, but it's refreshing to locate a lad who senses the public's sympathy is with the nicer, restrained virtues and against the wise guys.

There's a teentsy-weentsy wisp of Bonnie Baker in Lu Ann Simms' voice...

June Hutton, on the Stork Club show and again with Gordon Mac rae, proved she's cute as a diamond button and sings with a neat, modern pertness...

Bill Lodge of CBS-TV wants to bet anyone at NBC-TV that Joe Debona will pilot his CBS plane toting coronation pictures faster than the NBC job piloted by Paul Mantz. He'll bet $10 for every minute lapsed between winner and loser, profits to the Runyon Cancer Fund. Any takers?

Wor-TV's stubbornly successful "Broadway TV Theatre" calls it a season June 1, when the channel floats old movies at us again—7:30 to 9 p.m...

Melvyn Douglas makes like late Major Bowes starting this Tues. via Dumont (not dead, sire; just another talent show)...

La. Radio Forum Has Seven Years On Air

NEW ORLEANS — The Negro Forum, a radio program aired every Sunday over WNOE in New Orleans, will celebrate on May 24 its seventh year of continuous broadcasting.

This program was started by O. C. W. Taylor, principal of F. P. Ricard public school, who still arranges the program and acts as moderator.

In the seven years the broadcast has grown to that point where it is accorded the highest listening audience of any colored program in the city and surpasses most local programs.

Pulse, Inc., a radio rating agency, gave it the high rating of 4.8 in a recent release.

In addition to the Negro Forum, Taylor broadcasts the Negro News Program over the same station on Sundays. He was emcee for Negro Talent Hour which was credited with even a larger listening audience than either the Forum or the News program.

The Forum and the News reach practically every state in the Deep South. At present the Forum is sponsored by Wylon Beauty Products and the News by Seymour's clothing store, a leading Canal st., establishment.

Radio-TV Briefs

By JACK O'BRIAN

NEW YORK — (INS) — In One Aerial — Seems there should be a radio place for "Luncheon at Sardi's." It's been a good celebrity jabber show for seven years. Why not make it "Midnight at Sardi's"? That's a better time—after theatre openings, room loaded with fancy names, etc...

Cliff Hall proved again on last Wednesday nite's Kraft Theatre he's one of the finest character actors TV's got...

The boastful TV character they've draped on Godfrey's man Tony Marvin is curiously closer to Oliver J. Dragon, without the swish...

Perry Como quite admirably told NCA he would — like heck—

49b 1953

Memphis' Famous Radio Personality Big Hit in N.Y.

WDIA's Willa Monroe Has Eyes on TV

By EVELYN CUNNINGHAM

NEW YORK—Willa Monroe was standing before a microphone in Memphis. She was making a guest appearance and she was nervous. As she talked from a script one of the pages fluttered to the floor. In a panic, she cleared her throat and adlibbed the rest of the show. The station hired her that day.

Courier Pittsburgh, Pa. Sat. 8-1-53 P. 3 49b

Today, Willa Monroe is a household word, to the say. She is one of Memphis' most famous radio personalities. Her one-hour show outpulls Arthur Godfrey in her town. Now entering its fourth year, "The Willa Monroe Homemakers Show" is one of the most important and vital in Northern Mississippi, Arkansas, Missouri, Tennessee and Kentucky.

* * *

OFTEN MISTAKEN for one of the Peters sisters, Beulah or Kate Smith, Miss Monroe is a large-framed woman, with beautifully smoothed brown skin, an "A" No. 1 smile and scads of know-how that wins friends and influences people.

After losing two children, separating from her husband and becoming generally depressed with life, she decided that she wanted to concentrate on developing her voice. She studied at the Morningside Conservatory of Music in Sioux City, Iowa. Very frankly, she admits, "I discovered I didn't have any talent." So she did some extensive commercial study at the business college in Sioux City and found secretarial employment in an insurance firm.

Before that day when a page of her script dropped to the floor, she had auditioned with Station WDIA on hearing that they were seeking a Negro woman for a homemakers' program. Nothing came of the audition until three or four weeks later when Nat Williams, a regular on the station and a Courier columnist, asked her to appear as his guest. Her natural gifts for talking, her personality and her ability, during the time she adlibbed, won her the job. At first she had a fifteen-minute show; after three months, it was stretched to half an hour. Within three months she had a full-hour show.



WILLA MONROE AND MRS. AMELIA LORICK

. . . tasty dish for a nice hostess



BILLY ECKSTINE, WILLA MONROE, SARA LOU HARRIS, BUDDY BOWSER

. . . appearing on "Mr. and Mrs." show over WLIB in New York

AT THE PRESENT her Hooper rating is 40.7. Among her sponsors are General Foods, Maxwell House Coffee and Calumet Baking Powder; Carnation Evaporated Milk, Blue Plate Foods, Robinson Clothiers and Black and White Stores. Her bosses are very proud at the very natural way she dishes out commercials. She has a painless way of letting homemakers know what products she'd like them to use. Besides these national accounts, Miss Monroe has dozens of local sponsors, many of whom wait as long as a year for air time of the Willa Monroe show.

During the course of her hour, Miss Monroe gives the time, weather report, society news, fashion notes, food tips and child-care notes.

Memphis has now fifteen Willa Monroe Homemakers Clubs and sixteen sub-deb clubs named for her. She is called upon to appear or officiate at every major function in Memphis.

* * *

ALTHOUGH SHE insists she is the "rose-covered cottage type" who wants a home, husband and children, Miss Monroe is deeply entrenched in her career. Her sights are set on television and a show of her own in the manner of Kate Smith.

Her luxurious twenty-room home in Memphis also serves as her office. She conducts a notary public business there as well. A style-setter, she has a fur wardrobe of Russian sable, silver fox, baby leopard and silver and blue mink. When she once decided to wear one red lizard shoe and one green lizard, both of the same style, many of the Memphis women followed this fad.

Active in most every civic activity, Miss Monroe's prime concern is for unfortunate and underprivileged children. She devotes much time, effort and money to aiding these youngsters.

IN NEW YORK last week, Miss Monroe won the hearts of New Yorkers. She appeared on the WLIB "Mr. and Mrs." radio show, conducted by Sara Lou Harris and Buddy Bowser, with Billy Eckstine. And she really won new friends when she personally prepared her famous curried shrimp for luncheon guests in the sumptuous home of Mrs. Amelia Lorick of White Plains. Miss Monroe was the house guest of Mrs. Lorick while she was in New York.

Faith songs, gospel music

CHICAGO — Any song which reflects inspiration and faith may be classified as gospel music.

That is the belief of gospel singer Mahalia Jackson as voiced in a recent interview over this city's ABC-TV network on the new "Studs 'n Chet" half-hour show.

Miss Jackson was defending her right as a gospel singer to make the pops record "I Believe."

The gospel singer answered questions about her rise in the position of top recording artist and her recent successful tour of Europe.



SOUTH CAROLINA Jessye Wilma Dorman, one of nearly 700 students at the Fred Waring Choral Workshop at Delaware Water Gap, Penna., looks happy as she discusses an arrangement with Frank Davis, baritone singing star of the Fred Waring Television Show. Miss Dorman, of 528 Dunton St., Orangeburg, is music teacher at Booker T. Washington High School, Columbia. Davis—together with the rest of Mr. Waring's 55 Pennsylvanians returns to CBS-TV (WBTV Charlotte) on Sunday evening, September 27.



LITTLE MISS PERSONALITY — Leslie Uggams Crayne, 10-year-old singing star of New York, who recently signed a $50,000 contract with MGM Records for recordings, radio, TV and concert appearances.



MARY HINKSON, beautiful Philadelphia ballerina, is shown in a dance sequence from the National Broadcasting company's Christmas presentation of the opera "Ahmal and the Night Visitors." The opera was written especially for TV by Gian Carlo Menotti, who personally selected Miss Hinkson for her role in the "Shepherd's Dance."

Tops On Holiday Video Menu

Mary Hinkson And Alvin Childress Score At Drama And Classic Dance

By AL WHITE

NEW YORK — (ANP) — Top holiday performances went to the splendid presentation of "Amahl and the Night Visitors" over NBC and to Alvin Childress' interpretation of "The Lord's Prayer" in the Amos and Andy Show over the Columbia Broadcasting System.

In the opera, lovely Mary Hinkson was given the honor of dancing the role she has portrayed so vividly on the stage of the City Opera. Graceful, spirited ingenious, this young dancer has the misfortune to hit the ballet scene just at the time world famous Janet Collins "arrived."

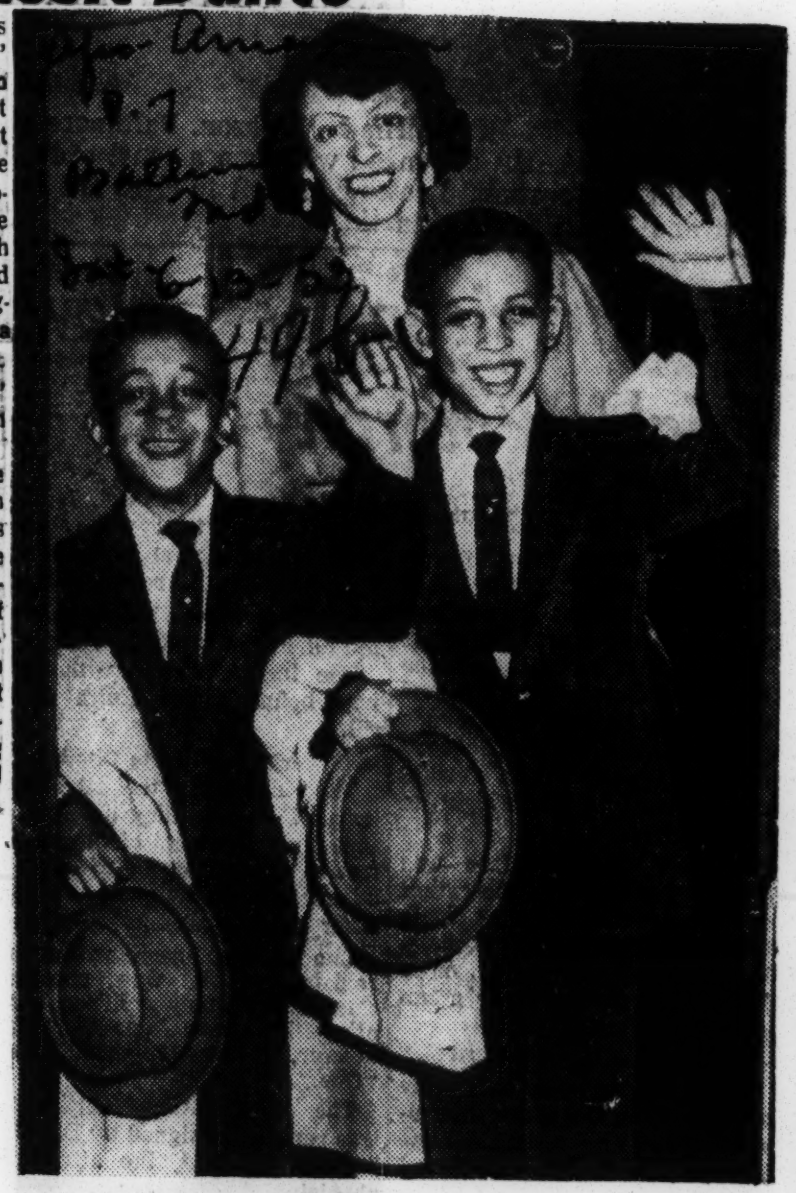
Miss Collins at the Met — the very acme of American music and ballet world — and Miss Hinkson at the City — a popular and fast rising company that really gives Negroes opportunities — have done much to be proud of in the past year. But seeing lovely Mary Hinkson on TV Christmas Day was a revelation.

In the opera, the humble housewife sends her son Amahl out to call on the other shepards to help entertain the visiting kings — three of them. This naturally brings in two dancing shepherds and a shepherdess, who also dances. She is reluctant to perform at first, but the constant urging of her two companions triumphs and the shepherdess goes into ar indescribable ecstatic dance in which her two companions enthusiastically join. This is the role the lovely young colored star proudly delineates with skill and verve.

Strangely enough, Larry Winters did not appear in this presentation although Winters is one of the principals at the City Opera in the show. Delightfully told, the opera was presented in tote without a single interruption for a commercial.

Alvin Childress came into his own on the "Amos and Andy" show reciting and commenting on the "Lord's Prayer" for his eldest daughter. This was the highlight of the show—and could well have been presented on any other program. But the recitation in the simple language, explaining each passage of the prayer repeated more than any other since its original presentation, was certainly a fitting tribute to "The Day." Childress and the "Amos and Andy" cast acquitted themselves well in this instance.

The Pabst tribute could have been more impressive — with such a lineup as Gene Lockhart as master of ceremonies — but the solemnity was completely disturbed and broken by the playing of "What'll You Have" by an orchestra entirely unfamiliar with that type of ditty. And the constant insertion of the Pabst plugs — Pabst Blue Ribbon insignia flying all around, certainly cheapened an otherwise splendid effort.



OFF TO CANADA— Gregory Hines (left), and Maurice, talented young stage and TV dancers, board a train for Canada with their mother, Mrs. Alma Hines, en route to an engagement in Quebec. Their father is Chink Hines, manager of the Audubon ballroom in NYC.

Group Disagrees With NBC Report on Hiring Policy

NEW YORK. — (ANP) — The Co-ordinating Council for Negro Performers last week issued a statement which disagreed with implications of a report of the National Broadcasting company concerning its selection of talent for television and radio shows.

In a statement discussing the policy, the council pointed out that while at first glance it appeared that Negroes were being used rather extensively in TV and on radio, closer scrutiny showed that in comparison to white performers, Negroes were still getting the crumbs from these media.

For the past two years, NBC has been holding conferences with the press, including representatives of the colored news organs, informing it of use of Negro talent. In a statement on this year's conference, the council said:

"Recently four conferences have been held by the NBC to which representatives of the Negro press were invited. The last was at Chicago in December. According to newspaper reports, those present were told that a total of 80 Negro acts and individual performers had appeared over NBC radio and television facilities for the two years ending August, 1952, and that including repeat performances a total of 100 appearances by Negroes had been recorded."

This report pointed out that if orchestras, quartettes and other acts were included, the over-all figures for employment of Negroes in television would amount to 635 performances.

Take Issue With Report

However, it is at this point that the council takes issue with the report. The council said:

"In analyzing these figures it is taken into consideration that there are approximately 122 hours of telecasting by the network during a given week. Allowing 10 persons to each hour of telecasting the number of jobs a week would total 1,220 and 63,440 a year.

"On the basis of the NBC figures, the 35 jobs which were given Negroes in two years constituted an unimpressive one-half of one per cent. One half of a colored performer was employed to every 100 white performers. While the council is not urging employment primarily on a percentage basis, it has been found necessary to cite this ratio in challenging the claim of NBC that in the selection of talent 'ability is the yardstick.'"

Fail To Use Them

The council then pointed out that many instances NBC has failed to use Negro talent in roles which call for them. As an example, it cited the use of a white singer as the black king in the opera, "Amahl And The Night Visitors," which was written for NBC.

A point which the council statement failed to mention was that most of the Negro performers which NBC mentioned appeared as guest artists rather than as permanent members of a show.

Officers of the council are: Lester A. Walton, chairman; Dick Campbell, first vice-president; Frederick O'Neal, second vice-president; LeRoy Butler, treasurer; Rosetta Le Noire, secretary and Alberta Pryme, assistant secretary.

Ralph Ellison On Radio Panel

NEW YORK—Ralph Ellison winner of the 1952 National Book Award for fiction for his novel "The Invisible Man," will be the featured guest on CBS Radio's "Your Invitation to Learning" Sunday, Feb. 8, 11:35 a.m.-12:00 noon.

Mr. Ellison, taking part in the program's current "Participants' Choice" series, has chosen as his book for discussion "The Bear," a novelette by William Faulkner.

Joining him on the program will be Irving Howe, literary critic and author of "William Faulkner: A Critical Story," and chairman Lyman Bryson.

The award, given to the young novelist on Tuesday, Jan. 27, is the book publishing industry's equivalent of the Hollywood Oscar.

It is sponsored jointly by the American Book Publishers' Council, the American Booksellers' Association and the Book Manufacturers' Institute.



TELEVISION DIRECTOR — Mrs. Dorothy L. Barker, former executive of the million-dollar Loeser's department store in Brooklyn, N. Y., has been appointed radio and television director for the United Negro College Fund's American Broadcasting Company series. A member of the fund's national publicity staff since October, 1952, Mrs. Barker will supervise production of the current UNCF college choir series, as well as campaign radio and television publicity. (Newspress Photo.)

Marian Anderson Great On Ford TV Extravaganza

NEW YORK. — (ANP) — The night of June 15, Ford's 50th anniversary celebration was Television's finest hour. Truly a star spangled two-hour show, it fittingly ended with magnifiicent Marian Anderson singing the Battle Hymn of the Republic.

The show covered the era in which the Ford Motor Company was conceived and developed and was a tribute to the company to the American public which has supported the motor car industry. And not strangely, the absence of objectionable commercials did not make viewers forget that Henry Ford's outfit was responsible for this superb entertainment. Instead, a well interpolated bit of comic commercial aided and abetted the cause splendidly.

Marian Anderson sang two numbers. It is significant that all of the Negro performers who have glittered through the 50-year period of Ford's existence, it was the "girl from Philadelphia with the voice you hear once in a century" who was selected to team up with the brilliant company including lovely, talented Mary Martin and vociferous, lusty Ethel Merman.

Timing and pacing were marvelous. - The appeal to the finer senses was apparent even in the comic situations. Throughout the lavish production, which cost a pretty penny both for TV time and talent, there was never a dull moment (to borrow a cliche) nor was there a dirty one. In these days of double entendre comedy and buffoonery, that is remarkable.

It is refreshing to see artists win thunderous applause through sheer artistry and ability. And that is what the program was chock full of—plus dual announcers and a taste of the TV fantasy phenomena, Kukla and Ollie—without Fran, by golly. When 11 o'clock rolled around, the Ford celebration over CBS and NBC had knocked all other TV shows into a cocked and very dilapidated hat.

49b 1953

Pianist Draws Warm Welcome On TV Show



Nellie Lutcher draws a warm welcome from Ralph Edwards, emcee of the NBC-TV program, "This Is Your Life," recently in Hollywood, where Miss Lutcher was one of the guests on the surprise show.

Wins Heidt Prize

FORT VALLEY, Ga. — Miss Tommye Amos, Fort Valley State college sophomore, won second prize on the Horace Heidt program in Municipal Auditorium, Macon, Feb. 15.

Tommye, soprano majoring in music, sang "Indian Love Call" and won second prize of $50.

Mills Brothers Visit TV Show

HOLLYWOOD — The Mills Brothers recently made their bid for television with an appearance on the Red Skelton show on the NBC-TV network, singing "Paper Doll" and "Cielito Lindo."

Orchids To NBC Video And Radio

Stand Against Bias Ne ts Work For Deserving Artists Coast To Coast

The National Broadcasting Company has "just one yardstick. . . the selection of performers on the basis of ability without regard to racial derivation. . ." according to Edward D. Madden, NBC vice-president for public relations and assistant to the president of NBC.

Viewers looking at the Hazel Bishop program, "This Is Your Life," which featured song stylist Nellie Lutcher, Wednesday night can well understand what the veep had in mind. Nellie's family, her early teachers and many of the family friends were brought to California for the program and presented over the nationwide hookup.

With the aid of specially prepared slides, Madden gave an audience a comprehensive analysis of the types of Negro acts presented. In the dance field, he cited leading male and female figures as well as mixed units. Instrumentalists, noted for their solo work in the jazz world, were shown along with well known orchestra leaders. Male and female vocalists, popular vocal groups and choirs were also brought to attention.

Included among these were: the dancing teams of The Three Rockets and the Clark Brothers; internationally famous Pearl Primus; Mary Hinkston, Philadelphia ballerina, who will again be included in the cast of Gian-Carlo Menotti's opera "Amahl and the Night Visitors" on Christmas day; and the Katherine Dunham dancers.

Madden reports a total of eighty acts and individual performers appeared over the NBC radio and television facilities from September, 1950 through August of this year. Including repeat performances of various artists, a total of one hundred performances was recorded. These performances did not, however, include the Billy Williams Quartet, of NBC's "Show of Shows," Ruby Dandridge of the Judy Canova Show, or Lillian Randolph of the "Great Gildersleeve," each of whom appeared or are now appearing on regular schedules.

"When we count the individual members of orchestras, other talent groups and repeat performances of NBC regulars, like Billy Williams, the total number of appearances rises to an estimated 326 for radio and 635 for television, or a grand total of 961 appearances," the NBC executive said.

Instrumentalists included Nat "King" Cole; "Wild Bill" Davis and his trio; and Slim Gaillard. Pearl Bailey, Ella Fitzgerald and Sarah Vaughn were among the female vocalists featured.

Slides of concert singers, sports figures and comedians also illustrated the variety of performances given by Negroes. In the dramatic field, outstanding Negro actors and actresses who have appeared in roles marked by the absence of racial references, were cited.

Sidney Poitier, the late Canada Lee, Juano Hernandez and Emory Richardson were presented in major dramatic productions. Marian Anderson and newcomer Adela Addison appeared on some of the network's foremost musical presentations. Jackie Robinson and Joe Louis also made several appearances.



THE MARINERS' QUARTET delighted delegates attending the final session of the NAACP convention, Sunday, with their unique rendition of four songs. Stars of the Arthur Godfrey TV show, they appeared here through the courtesy of Godfrey and Columbia Broadcasting System. Singers are, from left: Jim Lewis, Tom Lockard, Nat Dickens and Martin Karl.



Guy Is Gone— The guy with the dreamy look in his eye is Guy Lombardo — and the reason is obvious. He's listening to Sarah Vaughan sing his own favorite, "Vaughanism," "Tenderly." The occasion was Sarah's second appearance as Star of the Week on "Lombardoland U. S. A.," the maestro's regular CBS radio offering.

Louise Beavers Stars 'Beulah' Of Radio

HOLLYWOOD — Missing milk caused curdled tempers among the Henderson household when the bottled Vitamin D was not delivered for several days, on the BEULAH telecast over the ABC-TV Network.

On the basis of BEULAH's suspicions, her boss Harry Henderson fought with the milk company and neighbor Perrin, whom he accuses of filching it. Tempers fray while lawsuits weigh—until BEULAH inadvertently stumbled on the cause of the whole fracas.

David Bruce as Harry, and Arthur Q. Bryan as neighbor Perrin, augment the regular cast which stars Louise Beavers in the title role.

BEULAH is presented over the ABC-TV Network each Tuesday by Proctor and Gamble, for their product, Oxydol.

Duke Ellington Set For ABC Radio Show

NEW YORK — The man considered by many to be the 20th century's giant among jazz composer-conductors, Duke Ellington, will head the guest panelists on the Friday, July 17, broadcast of Platterbrains, over the ABC Radio Network, from 7:30 to 8 p.m.

Fellow panelists with the Duke will be Hamp and Marian McPartland, the former a veteran Dixieland trumpet player and band leader, and the latter his English-born wife, keyboard keys.

The guest celebrities will join regular panelist George Frazier (who will come on crutches, at a result of a recent injury) in trying to reduce the identies of musicians, composers, singers and others from recordings and other clues. The other regular panelist, Virginia Wicks, is on vacation.

Leonard Feather, associate editor of "Downbeat," is moderator on Platterbrains, which is produced by Bob Bach.

Hernandez And Kitt On 'You Were There'

NEW YORK (ANP) — Juano Hernandez and Ertha Kitt gave distinguished performances on "You Were There" CBS TV show, with Hernandez acting the role of the Aztec king, Montezuma. Miss Kitt played the Aztec girl friend to the Spanish invaders, Malincha.

At Atlanta Convention

Gov. Talmadge Warns Against 'Offensive' TV-Radio Shows

ATLANTA, Ga.—Still pushing his theme that the television and radio industry should not present programs "offensive" to any section of the nation, Governor Herman Talmadge addressed the annual convention of American Women in Radio and Television here last week.

Two Negro delegates—Mrs. Alma Vessells John of New York, and Miss Mary Dee of Pittsburgh—were in the Hotel Biltmore audience as the Governor spoke.

Talmadge did not come all out, as he did some months ago, in saying that Negroes and whites should not be televised together and the pictures allowed to go into white homes, but the inference was in his speech. Said the Governor:

"Both television and radio are sent into the homes of American citizens, and those who see and hear the programs are forced to take what is sent to them or else cut off the receiver.

"It would, indeed, be tragic if the operations of the networks and local systems; the sponsors of such programs and the advertising agencies producing the programs should arbitrarily send out over the air any matter which is offensive to any one particular section of the country or segment of our population."

Talmadge called on leaders in the radio and television industry to prevent their media from becoming "propaganda" agencies.

NBC APPOINTS COUNTRY'S FIRST NEGRO TV EDITOR IN NEW YORK

NEW YORK, N. Y., May 4 — The National Broadcasting Co., recently announced the appointment of the country's first Negro television editor, Miss Arden Elaine Hill, 22-year-old daughter of Dean J. Newton Hill of Lincoln University in Pennsylvania.

Miss Hill, who has had extensive training in the theatre and allied arts, has been assigned to NBC's Continuity Acceptance Dept. at New York. Under the management of Stockton Helffrich, the department is responsible for the elimination of all offensive material from radio and television scrips and lyrics submitted or presentation. Special attention is given to racially offensive epithets and roles that tend to "typify Negroes and other minority groups in a stereotyped fashion."

The attractive young TV editor is a graduate of Dunbar Senior High School in the District of Columbia and has studied at fashionable Smith College, Northamption. Mass., and Lincoln University. Her undergraduate interests were English and the Theatre. Miss Hill has done additional study at the DayKarhanova School of the Theatre in New York City and with the American Theatre Wing there.

Miss Anderson, Teddy Wilson Star On Ford's TV Decalogue

NEW YORK — Contralto Marian Anderson and Teddy Wilson's band were featured on the 50th anniversary program of the Ford Motor co.

The show was presented Monday on both NBC and CBS-TV.

Miss Anderson ably demonstrated her artistry as she sang in historic perspective, re-creating important events in the concert world.

Wilson's jazz band backed Ethel Merman as she sang "Alexander's Ragtime Band."

The presentation was a cavalcade in drama, music, song, dance, comedy, and a factual recreation of historic events of the past five decades.



PLANNING GUEST APPEARANCE.—The "Divine Sarah" Vaughan ponders a musical problem with maestroe Guy Lombardo as they rehearsed for the dynamic vocalist's two guest appearances on CBS Radio's "Guy Lombardo Time" Sundays, June 28 and July 5.—(ANP)

Wins $10,000 in Prizes on TV Program for His Wife



It's Wonderful—Mrs. Ophelia Bryant embraces her husband, James, after he won $10,000 in prizes on CBS-TV's "The Big Payoff," as co-stars Randy Merriman and Bess Myerson hold part of their winnings. The Bryants, of 8 White Horse Pike (Lawnside, N. J.) are both teachers in Camden public schools. Mr. Bryant, also an artist, teaches the seventh and eighth grade students. On the show's quiz, Bryant won a $600 wardrobe for his wife, the mink coat held by Miss Myerson, a Henry J. automobile, and a two-week vacation trip to Paris.

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ON THE STEM—Cab Calloway, "Sportin' Life" these days, gets more praise heaped on him for his great dramatic triumph from Eartha Kitt (left photo) of "New Faces of 1952." Eartha dropped backstage at the Ziegfeld Theatre after viewing a performance of "Porgy and Bess." Center photo: The "52" Association presented Levern Hutcherson, who plays "Porgy" in Gershwin's "Porgy and Bess," with a citation for his work with wounded veterans backstage at the Ziegfeld Theatre. Pcf. Joseph Forcht of Springfield Gardens, L. I., and Seaman Richard R. Pope of Beaumont, Tex., made the award in behalf of the veterans. Right photo: Bob Howard, TV and radio star, was one of the headliners in the great two-in-one stage and screen show at the Skouras Academy of Music last week. Howard has been a CBS mainstay for many years.



THE MARINERS, AND FRIEND—John Henry Faulk, (center) WCBS Personality, is shown with the Mariners, popular vocal quartet heard and seen on the Arthur Godfrey, CBS Radio and CBS Television programs, who received the Urban League 1952 award. The quintet also appeared at the NAACP's "Great Night" at Madison Square Garden, Monday.

Godfrey's Mariners Get '52 Award At Urban League Waldorf Fete

The Mariners, Arthur Godfrey's male quartet heard and seen regularly on CBS Radio and CBS Television as a part of the happy Godfrey family, received the 1952 Award from the National Urban League "In appreciation of their contribution to better human understanding through their expression of American teamwork in action."

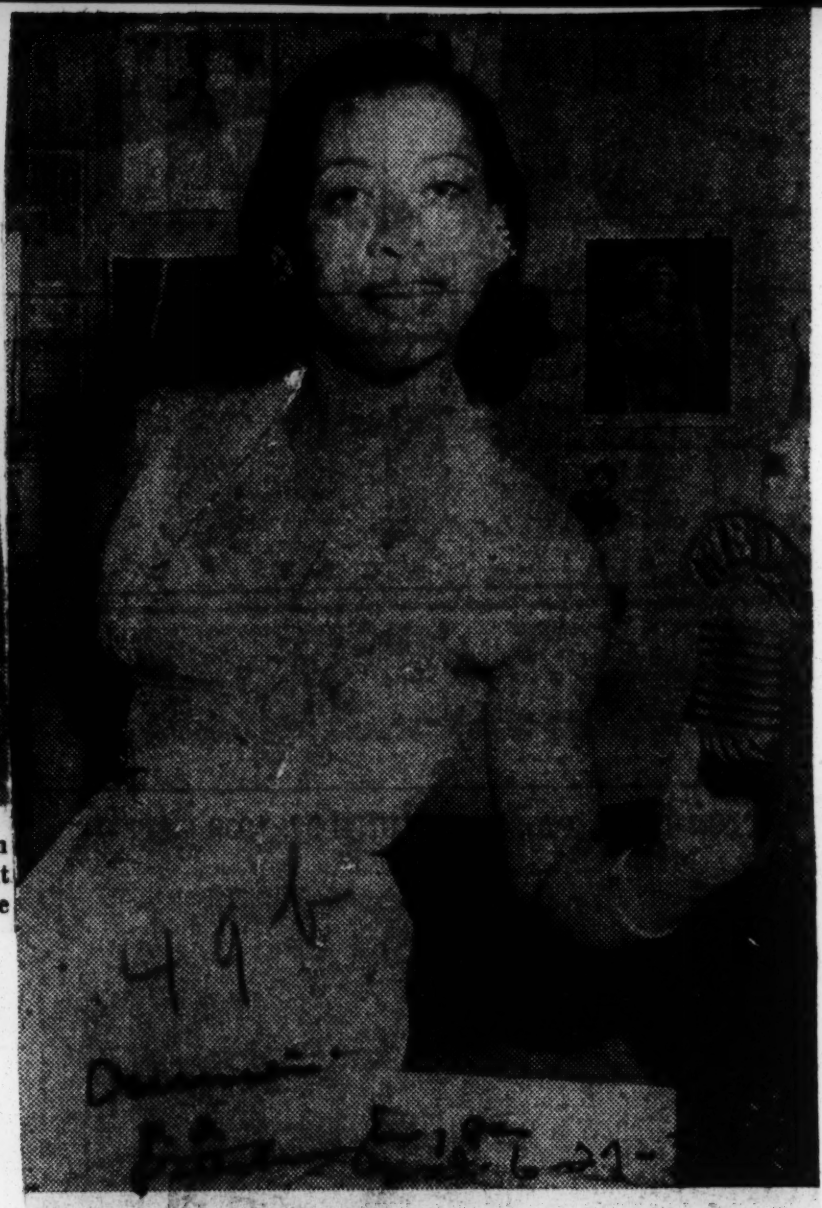
Robert W. Dowling, president of the National Urban League, presented the medals to the Mariners at the 1953 Urban League dinner sponsored jointly by the National Urban League and the Urban League of Greater New York last Monday in the grand ballroom of the Waldorf Astoria hotel before an estimated 1,860 guests.

The Mariners started singing together during their service days in the late war. They have remained intact, with no change in personnel to this very day.

They are Martin Boughan, Nathaniel Dickerson, James Lewis and Tom Lockard, a versatile unit, each man able to sing any vocal reflected when the men alternate as spokesmen during their performances.

The guests and patrons of the Urban League received the Mariners with a standing ovation. Tenor Tom Lockard pulled out the Godfrey trademark, a ukulele. They performed the folk song "Bull Frog in the Pool" and for their encore, spiritual, "No Hiding Place Down There."

Principal speakers at the dinner were guests of Lloyd K. Garrison, who served the National Urban League as president from 1946 until May, 1952; Lester B. Granger, executive director of the National Urban League, James Felt, president of the Urban League of Greater New York; Mrs. Sophia Yarnall Jacobs, vice-president of the National Urban League; Dr. Ira Reid, professor of sociology at Haverford college, and the Rev. Gardner C. Taylor, chairman of the Brooklyn Advisory committee.



Dependable—When Herman T. Smith, New York sales consultant, was faced with the problem of how best to introduce Falstaff Beer to the Birmingham market he decided to rely on beauty and brains for the job. He engaged Peggy Mitchell (above) to do an all-around promotion job for the beer through a daily radio show called "Time for Peggy."

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Fortune Discussion—Augustus Granville Dill, ex-publisher of The Crisis magazine, discusses the little-known story of Amos Fortune with James Fassett, CBS radio producer-director, for the Sunday afternoon broadcasts of the New York Philharmonic Symphony. For the radio concert's Feb. 15 intermission, Fassett recently prepared the life story of Amos Fortune, eighteenth century New England tanner, who bought his freedom at the age of 59.

Janet Collins Thrills Viewers in History Making TV Carmen

NEW YORK — (ANP) — Brilliant Janet Collins, Metropolitan Opera's first tan ballerina, made history again with the famed opera company when she was seen throughout the nation on the first full television show direct from the stage of the Opera house.

Mrs. Eleanor Roosevelt was among members in the audience enjoying the televised version through the medium of theatre TV. She danced in the opera, "Carmen," for theatre TV fans who paid as high as $6 a head to see the show.

Miss Collins will be seen this season for the first time dancing in Saint-Saens' Samson et Delila" and Ponchielli's La Gioconda. "Ada," by Verdi which last year featured a special chorus of Negro singers handpicked by Chorus Master Kurk Adler will be seen later this season.

Miss Collins completed a highly successful tour of her own under the Columbia Concert Artists Management which she sandwiched in after the opera season which took her on a nation-wide concert tour, with an interracial company of her own.

The star will spend Christmas night dancing for the second time this season in "La Gioconda."

NBC Color Talent High

Ability Considered Only—Madden

NEW YORK—A total of 218 performances by colored entertainers and actors, representing a 200 percent increase over other years, was reported by NBC here recently when network executives met with the colored press and heads of community organizations.

The meeting was the third in a series designed to "Report to the community" on the progress of NBC's program of "Integration Without Indentification."

Edward D. Madden, network's vice president for public relations, told the group that "the selection of performers on the basis of ability without regard to racial derivation in NBC's yardstick."

Demonstrated With Slides

The NBC executive documented his statement with color slides of featured performers on both radio and television, showing that scenes containing racial minority sterotyping are cut out from old features by the hundreds every month.

These included such as a picture of "Farina" of the old "Our Gang" comedies, a carnival sene showing a colored man used as a human target and one terrified by supposedly seeing a ghost.

Including repeat performances, Madden reported a total of 450 appearances by colored artists, not including the Billy Williams quartet, Dorothy Dandridge or Lillian Randolph, each of whom appear as a regular member of a program cast.

Motion Pictures And Radio Pledge Negro Fair Deal

Heads of NMA Promote Filming of Scenes At Local Medical College; Many New Faces Will Be Seen In Pictures of Famous Colored Americans in Professions and Business

The big producers of motion pictures and the mighty men of radio apparently have become convinced that they ought to stop carricaturing the Negro in a way to make the race's lot harder than it is in the battle for first-class citizenship.

In addition to the "bigness of heart" shown by the industrial giants in their changed attitude toward colored race in motion pictures and what is "fed to the nation" by radio, is the very definite realization that only the bad side of American life is used by the totalitarian countries in their war on "American Democracy."

This past week, E. M. Gluckman, representing American Newsreel announced that enthusiastic has been the reception accorded the first series of Negro America documentary films that a new series of six motion pictures, dealing with the continuing progress of the Negro race will soon be released nationally.

Also the past week, a news item from Los Angeles tells of the Western Division of the National Broadcasting Company being cited for its "contribution in the field of race relations" by the Los Angeles Negro press, in a ceremony climaxing the recent observance of National Negro Newspaper Week. Tour other individuals were honored along with Metro Goldwyn-Mayer Studios and TIDE Magazine.

The presentations of awards were made during a workshop conference held for members of the working press in the Golden State Insurance Auditorium, under the direction of Miss Libby Clark, columnist and staff member of the Pittsburgh COURIER. Miss Clark was General Chairman of the Committee sponsoring the Los Angeles Observance.

Mr. Lewis C. Frost, Director of Public Relations for NBC when informed that colored Americans were appreciative of the company's employment program stated "We are grateful for this recognition but feel that credit should be given our Negro employees who have made our program of integration a success."

NBC has a program of "Integration Without Identification" and is utilizing Negro artists based on the same principle.

Nashville is to have an important recognition in the new series of motion pictures dealing with the continued progress of colored people. Mr. Gluckman's release has the following paragraph of particular interest to Nashvillians:

"An inspiring first hand report of the continued progress in the field of "Medicine is given by Dr. W. C. Atkinson, President of the National Medical Association, and Dr. Russell Brown, Director of the George Washington Carver Research Foundation. This film was largely photographed at Meharry Medical College were, among other things, an actual operation is shown. Other devises used for curing serious diseases are shown, including a 400,000 volt X-ray therapy machine and gastroscope, an instrument with which doctors can investigate the stomach."

It is pointed out that the series of pictures, depicting progress of the Negro race were made from subject matter selected by a National Board of Selection of five outstanding leaders. They are: Mrs. Irene McCoy Gaines, President of the National Association of Colored Women; Rev. Marshall Shepard, Baptist Pastor of Philadelphia and Recorder of Deeds of that city; Mr. Horace Sudduth, President of the National Negro Business League; Mr. Willard Townsend, President of the United Transport Service Employees, CIO and Mr. Claude A. Barnett, Director of the Associated Negro Press.

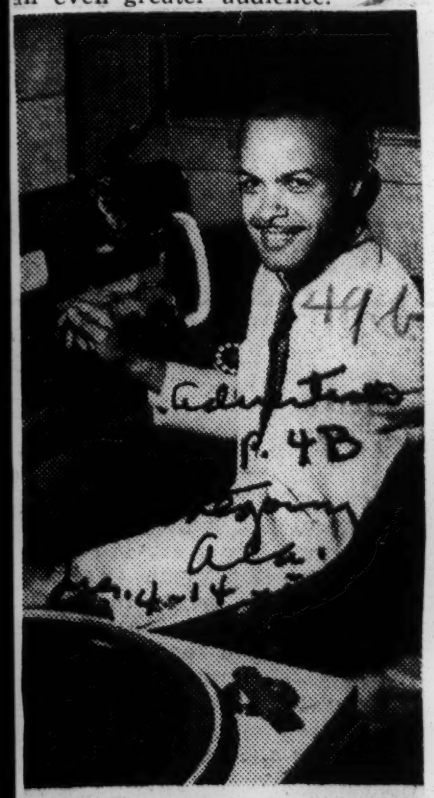
Prominent Negro Americans who have had a part in selecting subjects to be filmed are: Walter Dukes, sensational basketball star; Milton "Flash" Gourdine, track champion; Norbel Lee, Olympic boxing champion. Actors, Camilla Williams, Lawrence Winters, talented Leslie Uggams and Sugar Ray Robinson are also presented. Among "unusual personalities" the film will show Earl "Fatha" Hines in a cavalcade depicting sports events in One film will be Paul Williams, an architect of international fame who designed many homes for Hollywood movie stars. Claude A. Barnett acts as scenes of Monte Irvin and Sugar Ray Robinson, great track prospects; Nat "King" Cole and his trio; the great comedy team of Patterson and Jackson and opera stars In Social Life. Mr. P. L. Prattis, Executive Editor of the Pittsburgh COURIER, gives a film tour of many of the important fraternal sportswriters, who introduces

and social organizations, in which members of the race play leading roles, including the Shriners, the Masons, Odd Fellows, the Elks and the Links Club in Los Angeles.

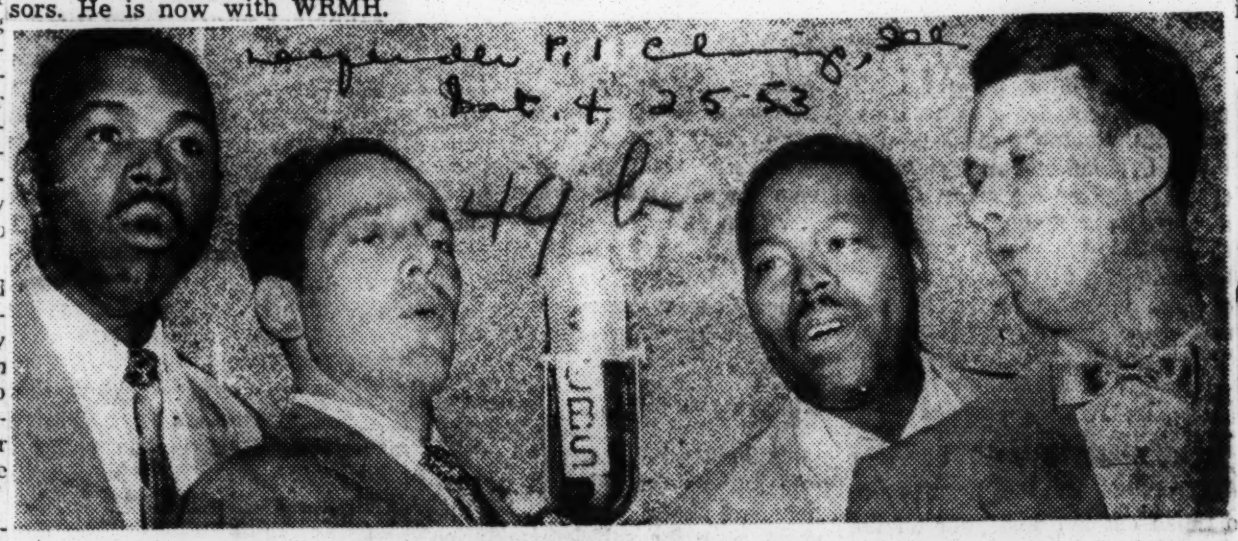
Mrs. Edith Sampson, Alternate Delegate to the United Nations, gives a behind-the-scenes view of "Women in the News" showing Jackie Ormes, creator of the syndicated cartoon characters of "Torchy in Heartbeat," the popular "Patty Jo" doll; Mrs. Freda DeKnight, famous magazine food editor, bright young Hollywood actress Vera Francis and Dorothy Toles, fashion model and radio commentator.

Mr. E. M. Gluckman has had many years of experience in making motion pictures and is widely known for his activities with American Newsreel. The Negro America documentary films represent the culmination of a ten-year project intended to mirror the role of the colored race in America.

The first series of pictures, dealing with Education, National Affairs Industry, Science, Sports and Entertainment, played to a theatrical audience of 3 million people in 400 theaters and 96 universities and colleges all over the country. It is expected the new Negro Achievement series, made in the public interest, will play to an even greater audience.



EARLY MORNING MAN—Jim Willis, above, will meet you at 5 a.m. during summer months. He will also come back at 4 p.m. and stay until closing time. He has a lot of potentialities. Great hopes are in store for this young man. Willis was born in Brewton, Ala. He attended the Southern Normal School and graduated with the class of 1940. Willis operated an independent program in 1950 at station WEBJ in Brewton—30 minutes, Monday, Thursday, Friday—with 32 colored sponsors. He is now with WRMH.



THE MARINERS were left in New York last week when radio and television star Arthur Godfrey took his troupe to Miami Beach, Fla. Left to right are Thomas Lockard, Nathaniel Dickerson, Martin Karl and James Lewis.

Mariners Left Off Show, Fans Rap Arthur Godfrey

Arthur Godfrey is in the dog-house.

His fans who listen to his daily radio and television broadcasts were wondering this week why his Mariners quartet did not accompany the rest of the Godfrey troupe to Miami Beach, Fla., from where last week's programs were broadcast.



Godfrey

Since no explanation of their absence was forthcoming from Godfrey during his many broadcasts from the Kenilworth hotel, fans called local stations and newspapers for information.

The newspapers ran into a wall of Silence from Godfrey, himself, and vague and conflicting explanations from others concerned with Godfrey's program.

The Mariners is a mixed quartet consisting of two Negro and two white male singers that is a popular feature of all Godfrey programs and the first interracial act to appear regularly on nationwide broadcasts.

Members are Thomas Lockard, Martin Karl, Nathaniel Dickerson and James Lewis.

CITED BY DEFENDER

Until last week Godfrey had one of the best reputations among entertainers for racial fairplay and on the basis of his sponsorship of the Mariners was cited by the Chicago Defender and the National Newspaper Publishers Association on their annual rolls of honor.

Because he has been very outspoken against racial bigotry, same fans were inclined to withhold judgement until Godfrey make an explanation of the act's absence.

When first contacted in New York and Chicago CBS officials declared that the Mariners had previous commitments that made it impossible for them to accompany the rest of the troupe to the Florida resort.

However further investigation by the Defender's New York office disclosed that the Mariners had been ordered to take a week's vacation two days before the Godfrey show moved South. It was also learned that the Mariners had no engagements during the week the show was in Florida.

700 CALLS

The Chicago Defender received more than 700 telephone queries about the absence of the Mariners. The New York Age-Defender reported between 400 and 500 calls and other Defender Publications papers — The Tri-State Defender (Memphis); the Michigan Chronicle (Detroit) and the Louisville Defender (Ky) — which didn't tabulate their calls estimated another 500 calls.

For three consecutive days effort to reach Godfrey at the Kenilworth hotel were unsucessful. On several occasions his calls were switched to Walter Murphy who was described as public realtions representative for Godfrey.

Batten, Barton, Durstine and Osborne, a New York advertising agency that handles the accounts of several of Godfrey's sponsors said they know nothing of the matter and had no statement to make.

Later in the week, CBS officials admitted they had been swamped with calls from all over the country but said they could make no statement for publication because of inability to reach Godfrey.

"We have nothing to do with Mr. Godfrey's show," one representative said. "He's his own boss and does as he likes. All we do is put his shows on the air. We exercise no authority over them."

Murphy gave the closest thing to an explanaton after he had been contacted several times by phone in Florida. He said "we decided not to take the Mariner's South to save them embarrassment:

MURPHY TALKS

Murphy's conversation with Al Monroe, Defender theatrical editor, was recorded by a stenohrapher-andran in part as follows:

"Monroe: We want to know whose decision it was to give the Mariners a vacation? Murphy: The reason is something that we have no control over. There is a law down here that Negroes and whites cannot work together which I think is stupid but what can we do about it?

"Monroe: What about baseball clubs? They get a dispensation. Murphy: We did not want the boys to be embarrased when we knew they would not be accepted.

"Monroe: Did you just assume that they would not be accepted? Murphy: Yes we assumed that they would not allow them to appear on the show. It is something over which we have no control. It is a law. The decision did not have to be made by anyone. If you are driving a car and you fail to stop for a red light no one has to decide whether you are right or wrong, the law has decided it for you already."

Friends of the Mariners said they learned that they were told that they could have a week's vacation without any explanation, that they were not told by Godfrey about it at all. They are very hurt about the whole thing, the informants stated, and are under the impression that they were left be-because of the racial issue.

It was also mentioned that since the Mariners have been with the show they have made but one trip with Godfrey, and that was to Detroit some time ago to do a Catholic benefit. Other members of the show have been invited to Godfrey's home and to participate in many things, but the Mariners have not been included, friends claim. However, it was pointed out atht their relationship with the show and Godfrey has always been a business one.

They planned to return to work Monday morning and go on the air as usual. The Mariners declined to make a statement until they had an opportunity to talk to Godfrey.

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Nellie Lutcher Guest On "This Is Your Life"

HOLLYWOOD, Calif. — Song stylist Nellie Lutcher was the surprised guest subject of Ralph Edwards' This Is Your Life telecast Wednesday, Dec. 31.

Brought to the studio by Ed-



NELLIE LUTCHER

wards to herald the New Year with a song, Miss Lutcher had no idea it was her life that was to be recreated until she heard the voice of Mrs. Maude Reed, her Lake Charles, La., elementary school teacher.

OTHERS WHO have been closely associated with the singer who paid tribute to her on the program were Clifford Raymond, her elementary school principal; Allan Parade, who appeared with her in many shows; Stepin Fetchet, who asked Miss Lutcher to fill in for his regular pianist in 1935, the beginning of her rise to fame.

Dave Dexter, president of Capitol Records, which recorded her first hit, "Hurry On Down"; and Talmade, her 15-year-old son, who was supposed to be visiting his grandparents in another part of the country.

Ellison, Who 'Bucked' Conventional Novel Writing, Guest On Radio Panel

NEW YORK — More honors came Sunday to Ralph Ellison, 38-year-old author of "The Invisible Man," who broke away from the conventional methods of novel writing.

Following his radio appearance on "Time Capsule," ABC Sunday, Feb. 1, he was guest participant last Sunday on the CBS Radio "Invitation to Learning."

Mr. Ellison participated in a discussion of William Faulkner's novelette, "The Bear," along with Dr. George Crothers, moderator; Lyman Bryson, chairman, and Irving Howe, literary critic and author.

Received Gold Medal

On Jan. 27, Mr. Ellison received the fourth annual National Book Award for fiction, a gold medal, presented at New York's Hotel Commodore, for the most distinguished novel in 1952, his "The Invisible Man."

Sharing award honors with Mr. Ellison were Bernard DeVoto's "The Course of the Empire," non-fiction and Archibald MacLeish's "Collected Poems."

The award, sponsored jointly by the American Book Publishers' Council, the American Booksellers' Association and the Book Manufacturers' Institute, is the only industry-wide honor sponsored by American book publishers.

Biographical Notes

Mr. Ellison was born March 1, 1914, in Oklahoma City, Okla., where his parents had moved from South Carolina shortly after Oklahoma attained statehood.

Here he received both his primary and secondary education at a school named in honor of the great abolitionist and statesman, Frederick Douglass.

Upon graduation from high school, Mr. Ellisn won an Oklahoma state scholarship and attended Tuskegee Institute from 1933 to 1936, where he was a music major. After leaving Tuskegee he came to New York to concentrate on a study of music composition.

and professional photographer;

He held the first trumpet chair in jazz orchestras; and lectured on various aspects of American culture, folklore, Joyce, Melville and the cinema at New York university and Bennington college.

Any spare time he has at present is devoted to free-lance photography. His principal hobby is experimental audio-electronics.

"Invisible Man" Hailed

Although Mrs. Ellison has begun work on a new novel, he is still receiving critical acclaim on "Invisible Man," which was hailed as a major literary event from the day of its publication.

Time magazine's literary survey of 1952 called it "one of the year's standouts . . . by the most interesting new U.S. novelist." At the time of its publication the magazine said:

"A remarkable novel that gives Ralph Ellison a claim to being the best of U.S. colored writers. It makes him, for that matter, an unusual writer by any standards. His story of one's effort to find his place in the world takes on the near heroic quality of a modern tragic Odyssey."

Reviewers Enthusiastic

Other reviewers were equally enthusiastic, as indicated by the quotes that follow:

The Saturday Review said:

"A work of art. You are carried forward by an intensity rare in the fiction of any time or place. In the course of his journey towards understanding, the protagonist meets nearly every significant variety of modern man. The minor characters are as vivid as the minor characters in Dickens."

The New York Times said:

"Tough, brutal, sensational . . it blazes with authentic talent. It is the most impressive work of fiction by a colored American which I have ever read. Sensational and feverishly emotional, it marks the appearance of a richly talented writer."

Although he had read extensively while in school and had experimented with word composition, he became seriously interested in writing when he read a poem by Richard Wright, author of "Native Son."

Wright had published none of his books at the time, but his style so intrigued Ellison that the latter sought him out in New York in 1937.

Wright, impressed with what he saw of Ellison's unpublished work, encouraged him to continue his writing, and for a brief period the two were associated in the publication of a short-lived magazine, New Challenge, where Ellison's first published work, a review appeared.

Works Widely Published

Ellison then went on to pub lish some short stories and essays and became associated with the New York Writers' Project.

Since 1939, short stories, re views, criticism and articles by Ellison have appeared in such publications as Horizon, The Reporter, Antioch Review, The Saturday Review of Literature, The New York Times Book Review and others.

In 1945 Mr. Ellison was granted a Rosenwald Fellowship for one year, with a six - month extension, to work on his first novel, "Invisible Man," which Random House published in April 1952.

Honored By English Magazine

In 1947, one episode of the novel had appeared in a special American issue of the English magazine Horizon and later in the American magazine '48. The response to these pieces heralded the interest and acclaim which "Invisible Man" was later to arouse.

Ellison's experience occupation - wise has given him rich and varied relations with people.

Going on from his young schoolboy days as a newsboy, he became a dental laboratory apprentice, receptionist, clerk

NAACP Hits WSOK Race Attitude

Withdraws Program; Sends Hot Protest To FC Commission

NASHVILLE, Tenn. — The Nashville branch NAACP last week made public a letter written to radio station WSOK, Nashville's only colored radio station, in which the organization criticized the station's policies.

The NAACP contends that the general attitude, program policies, and labor policies of the station are against the best interests of the community, which is being made the object of economic exploitation.

As an additional protest the NAACP has withdrawn its regular 15-minute Sunday program produced over the station as a public service.

Protest Goes To FCC

WSOK is owned and operated by the Nashville Broadcasting co., of which H. Calvin Young Jr., white, is president, general manager, and majority stockholder.

Copies of the letter to the station have been filed with the Federal Communications Commission, Washington, D.C.

The association contends that the station has ignored the advice of colored associates, stockholders and directors in matters of program and labor policy, and remains officially out of contact with the community.

Policy Of Intimidation

The labor policy of the station, the NAACP says, has been one of intimidation to keep employees out of labor unions.

An announcer was discharged, and the program director re ed in protest, because of an ged editorial comment which demned segregated seating at a religious play and urged listeners not to attend.

The NAACP also contends that the colored staff of six was underpaid, and were restricted to announcers, copy writers and receptionist.

Solicitor Restricted

All advertising salesmen are white. One colored salesman, who was hired as an advertising representative, was given strict orders not to attempt to sell advertising to white trade accounts.

As to program policy, the NAACP contends that the station promised the FCC to make the station educational, religious, and cultural, and carried to the FCC statements of endorsement from colored citizens and groups.

Programs Called 'Cheap'

In practice, however, the station employs principally cheap recorded music, both secular and sacred, and is advertised as the station of "blues, boogie, and spirituals."

The management, it is contended, has consistently refused suggestions from the community for the improvement of the programing and policies of the station.

Appeared On Special Horace Heidt Talent Show



Three amateur artists appeared on the Horace Heidt show presented in Winston-Salem, N. C. at Atkins High School following his show for white people at Reynolds auditorium, where Negroes were at first refused permission to attend.

Above left to right are Simon Craine, accompanist, Lillie Jones, soprano of Durham, N.. C. and student at Winston-Salem Teachers College; Eugene Walcott, violinist of Boston, Mass., a student at Winston-Salem Teachers College, Gwendolyn Smith, soprano, of Winston-Salem, a student at Atkins High School; and Mrs. Anne Standley, supervisor of talent for the Heidt troupe.

Negro TV Actor Featured In Week's Drama on Doualass

By GLADYS P. GRAHAM

NEW YORK — (ANP) — John Marriott has to his credit a quarter break with tradition by being a straight man and a dramatist of the highest order, reached the apex of his career here last week. Mariott has to his credit a quarter of a century on the American legitimate stage.

In his characterization on W.A.B.D. DuMont television, Marriott was featured in a week long serialized biographical monologue of the life of Frederick Douglass on the TV net work in "ONE MAN'S STORY." This set a precedent and a first for a tan star.

Originating from Studio Three in DuMont's new East side building via Channel Five, Marriott depicted Douglass the hater of slavery in his "Ordeal by Fire."

Plays Major Networks

An Alpha Phi Alpha and graduate of Wilberforce university, and a product of Ohio State's Department of Industrial Chemistry, Marriott turned actor due to a streak of fate.

Marriott was in the television medium long before it became the skilled art it is today. Furthermore he is a charter member of the American Association of Television Artists.

Marriott has starred for every major network in over a coast to coast hookup as well as for oversea consumption.

25 Years On Broadway

Marriott has played without fanfare. He is rounding out his 25th year on Broadway. He has played in "The Little Foxes," Eugene O'Neil's "The Ice Man Cometh," "Small Hours," "The Respectful Prostitute," "Green Pastures," and "Sweet River."

Marriott said he was happy to make a contribution in breaking the stereotype of Negro actors in mass media. He has been televised as king, parole officer and other characters. With his deep voice he has served as narrator for stories on the air and for featured stars unable ot project speech with the impact desired.

Delegates Restricted At Confab

Negroes Barred From Social Events At Meet

Two Negro delegates to the annual convention of the American Women in Radio and Television have been barred from social sessions of the meet in the Biltmore hotel here.

Mrs. Alma Vessells John and Miss Mary Lee are attending business sessions of the convention in the lily-white hotel. Mrs. John said that segregation is not observed at the business sessions.

An informed source said that the organization has decided not to meet in another city where "special" arrangements are necessary for any delegates.

WARMLY RECEIVED

Mrs. John, who was contacted by telephone, reported that she and Miss Dee have been "warmly received" by most of the women attending the convention that Governor Herman Talmadge addressed Thursday.

She said that a "special arrangement" had been made on the mezzanine floor of the hotel for the meals of the two Negro delegates. This was discontinued, Mrs. John said, after she and Miss Dee protested.

Mrs. John had "no comment" to make on Governor Talmadge's speech in which he urged the women to respect sectional policies in nation-wide programs.

The commentator for New York's WWRL reported, however, that she has interviewed Talmadge's wife. Mrs. John said the interview consisted mainly of a discussion of Mrs. Talmadge's ham-curing business. The New Yorker described Mrs. Talmadge as "pleasant."

Miss Dee, first Negro member of the association, has a four-hour program on WHOD in Pittsburgh.

Mrs. North said that her radio station is quite concerned about the social segregation at the Atlanta meeting. She explained that the organization accepted the Atlanta invitation at a time when no Negroes were members of the national group.



ATTENDS RADIO-TV CONFERENCE.—Mrs. Psyche Pate, secretary-treasurer of radio station KPRS and wife of owner Edward Pate, was one of three Kansas City women—WHB's Sandra Lee and KCMO's Anne Hayes, were the other two—who attended the regional conference of the American Women in Radio and Television held in Davenport, Iowa. Mrs. Pate gave a paper on radio stations directed toward specialized groups. She has been appointed chairman of "convention reports" for the national convention, which will be held in Kansas City's Hotel Meuhlebach in April. Shown with the enterprising young radio executive are her daughter, Patricia, and son, Edward III.

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DISC JOCKEY

Tulsa's First Girl DJ Winning Fans

Afro-American P.6

By FLOSSIE THOMPSON

TULSA, Okla. (ANP) —Hazel Jean Owens, Tulsa's first girl disc jockey is rapidly winning radio fans for her "Platter Hour" broadcast on a local station each Saturday night.

Hazel Jean features such popular recording artists as Sarah Vaughan, Billy Eckstine, King Cole, Errol Garner and Coleman Hawkins.

The Baltimore Afro-American girl hardly knows exactly what gave her the idea for a radio show. "It just dawned on me," she explained, "that there was a need for the broadcasting of good popular music by some of the smooth artists."

Given Indefinite Contract

She investigated and ventured out with a program which has given her an indefinite contract with the station.

A few weeks ago, she presented a studio guest named Billy Williams who was the first colored jockey in Tulsa. Williams was on the radio only a short time before his career came to an end.

Hazel, a native Tulsan, graduated from the local high school in 1949. During her school career she was voted the "Best Dressed Girl" in her class.

She had planned to enroll in Fisk university after finishing high school but changed her plans and married Theodore Owens Jr.

She has one child, Karen Rene. The Owens family resides at 909 East Oklahoma st.



STATE'S ONLY DISC JOCKEY: The state's only Negro Disc Jockey, is Chas. Evers, above, whose all request program, on Station WHOC, Philadelphia, Mississippi, has a wide range of listeners in that section of the state.

Dec. 2-7-53

Clarion-Ledger P.1

Jackson, Miss.

The program has two sponsors, Moore's Record Shop of Meridian, Mississippi and Royal Crown Hair Dressing. Disc Jockey Evers, who also operates the only Funeral Home and Hotel says his request is for Boggie, Blues and spirituals. He is a graduate of Alcorn College.

49b 1953

MRS. ROBERT L. VANN

Nation-wide Audience

Top TV Program Honors Mrs. Vann

By CHESTER WASHINGTON

HOLLYWOOD—A newsboy scooted down the aisle of NBC's Television Theatre, yelling "Extra!" Emcee Ralph Edwards stopped the lad, bought a paper, noted that it was from out of town, and then inquired:

"Is there anyone here from Pittsburgh, Pa.?"

Proud of her town, Mrs. Robert L. Vann, publisher of the Courier, raised her hand. Mr. Edwards then passed her the paper and before her amazed eyes appeared the superimposed headline on the Courier front page: "Mrs. Robert L. Vann, This Is Your Life."

From that moment on, before the eyes of nearly fifty-million television devotees, the beautiful life story of beloved Mrs. Robert L. Vann dramatically unfolded itself.

IN Ralph Edwards' inimitable and flawless fashion, a fitting tribute was paid to an unselfish life of service and devotion to the cause of helping humanity.

And the vast NBC network audience lived with her through her joys and sorrows, reverses and triumphs, philanthropy and courage. At the end of the production, there was many a tear-filled eye among those who had thrilled at her heart-tugging story.

Mrs. Vann's life was skillfully traced from her birth in historic Gettysburg, Pa., to the time when she moved to Harrisburg at 11 to live with her brother, Louis Matthews . . . To the eventful days as a senior in Central High School when she won a $5 gold piece for graduating with highest honors.

Then, like living voices from the past, her schoolmate of nearly fifty years ago, C. Sylvester Jackson, and her beloved teacher, Mrs. Bertram Saul, who both flew here for the occasion, emerged from behind the curtain.

ALREADY OVERJOYED and amazed at seeing her sister, Mrs. Edna Reed, her only living relative, the appearance of the teacher and schoolmate brought more tears of joy.

Beautiful background music was by the Crusader's Chorale ensemble.

The next surprise came when Mrs. Mabel Page Johnson appeared, one of her dearest friends, and in whose home Mrs. Vann lived the greatest moment of her life. That was when she married the late Robert L. Vann, the brilliant young lawyer, under whose leadership the Courier became one of America's most influential newspapers.

* * *

THEN OUT came P. L. Prattis, executive editor of the Courier, and next Mrs. Sally Nixon, flown all the way from Florida. It was for Mrs. Nixon that Courier readers and this paper provided and bought a home after her husband's tragic slaying in Georgia.

Finally a voice loved by millions echoed richly from behind the curtain and handsome Billy Eckstine came forth and embraced Mrs. Vann. Back in their own Pittsburgh, the Vanns and the Eckstines are close friends.

Climaxing the show was the announcement of Mrs. Vann's appointment on the President's International Development Advisory Board.

As mementos of this great event in her life, Mrs. Vann was presented with a moving picture camera, a beautiful charm braclet, a plaque which will honor outstanding law students at the University of Pittsburgh as a memorial to the late Robert L. Vann, and of course, some of that fine Hazel Bishop lipstick, sponsors of the show.

* * *

FOLLOWING THE show, a lovely reception and dinner was given the honorees in the beautiful Redwood Room of the Hollywood-Roosevelt Hotel, where a playback of the show was one of the highlights.



Join in Review—Among the many people, who have had roles in Mrs. Vann's distinguished career were the above participants on last week's "This Is Your Life" television show on the Courier publisher's life. Left to right: P. L. Prattis, Courier executive editor; Mrs. Page Johnson, Ralph Edwards, Billy Eckstine, Mrs. Vann, the honoree; Mrs. Vann's sister, Mrs. Edna Reed; Mrs. Bertram Saul, Mrs. Sally Nixon, and C. Sylvester Jackson of Harrisburg, Pa.—Williams Photo.

Commenting on the show, a top NBC official, who had received telegrams of congratulations from all over America, said:

"It was one of the best shows ever put over by Ralph Edwards. Mrs. Vann's life story was really a natural. She has lived a beautiful life, and also it was a beautiful picture of democracy."

Mrs. Vann had no idea that she had been scheduled to appear on the TV program. She had made the trip to Los Angeles, thinking she was to address an NAACP mass meeting in connection with the Courier's "EE" campaign.

49b 1953

WLOU-TV (ALL-COLORED TV STATION, Louisville,Ky.)

All-Colored TV Station Gets O.K. In Louisville

Broad. 1-31-53

LOUISVILLE, Ky.—The Federal Communications Commission last week put its official O.K. on WLOU-TV, believed to be the first all-colored TV station. Not American

Programs on the station will be along the same lines as conducted on its present radio programs, slanted to colored listeners. T.S.L.

Local TV set owners, however, will not be able to pick up the station's programs without installing adapters costing from $10 to $50. Ballantine

It is believed that it will take about nine months for the new station to be readied for the air. When completed, it will have a mixed staff.

The programs will include local talent and films.

49b 1953

Ralph Allgood Is Manager

Negro Radio Station, WRMA, To Open Here

Montgomery's radio station for Negroes, WRMA, is scheduled to begin broadcasting next week, according to Ralph Allgood, manager.

WRMA is licensed to the Southland Broadcasting Co., a partnership consisting of Allgood and Grover Wise, Birmingham theater operator. The authorized power is 1,000 watts and the station will operate daytime hours only at 950 kilocycles on the radio dial.

ALLGOOD STATED that the primary coverage area of the station will permit it to serve 127,000 Negroes in 13 Alabama counties, with a much larger area also being reached by the secondary signal of WRMA.

With the exception of Allgood and the engineering staff headed by Walter Stevenson, the station will be operated by Negroes.

Studios are located upstairs over the Pekin Theater on Lawrence Street, and the transmitter and 210 foot tower are situated on Bowman Street off Cleveland Avenue.

* * *

WRMA'S STUDIOS include facilities for all types of broadcasts, live and recorded, and boast the largest single studio in the city, capable of seating an audience of one hundred.

In regard to the programming of the station, Allgood said that WRMA "considers program opportunities for Negro listeners virtually unlimited. WRMA will seek to provide wholesome entertainment for all groups within the Central Alabara Negro audience." This will include, Allgood said, "musical programs of all types, audience participation, local and educational programs." WRMA also will feature top-flight Negro entertainers direct from the stage of the Pekin Theater.

* * *

BY BUILDING WRMA in Montgomery, Allgood is following a trend which has spread all over the South. Radio stations, run by Negroes, and aimed at the Negro audience, have been operating successfully in all the major cities of the South. Negro radio stations in Alabama already operating are WEDR, Birmingham; WBCO, Bessemer; and WMOZ, Mobile.

49c(1)(a) 1953

German-Born Leila Negra Newest Stage-Screen Success

49c (1)(a)

By GOLF DORNSEIF

A German-born 22-year-old colored girl, daughter of a white lady-violinist and a colored British sailor, has become a screen success as well as a very popular singing star in this country.

Ex-American

Gladiolus Marie Dejar alias Leila Negra (which is her stage name) now even boasts the intimate friendship of Josephine Baker who invited her to join the Baker-Show for a trip around the world in the near future.

"Josephine is much more than an idol for me, she's like a mother," the German starlet said. "And I am so proud of being a member of Miss Baker's race, I'll definitely marry only a colored gent as soon as the right one comes along the way...

Leila Negra's family background is quite a story in itself. The girl's musical talent came without any doubt from her German mother who has toured many countries as a member of a ladies' orchestra.

P.7

After her mother's early death little Leila was educated by a German grandmother making a rather poor living. During the past few years she was employed as a hat check and cigarette girl with a Baltic Seashore Hotel at the Timmendorfer Strand, a North Germany gambling casino.

It was right in this place that one of the directors of a big Austrian record company appeared as a talent scout and very quickly became interested in Leila's voice.

He had her sign a flattering contract on the spot after some auditioning. Since that day, about one year ago, Leila Negra has appeared on stages of numerous European theaters and even the King of Sweden and his Royal Family invited Leila to their Castle at Stockholm for an extra show recently.

Most of the money she earns is spent for relief of Leila Negra's brother and his white German wife plus seven brown children living in Hamburg under very primitive conditions.

Miss Negra's German screen success was named "Dancing Stars," featuring still another colored actor, Los Angeles-born American baritone, Kenneth Spencer who became rather popular through West German radio shows within the past few years.



MOVIE SCENE—Leila Negra and Kenneth in a still shot from their first German movie production.

49c(1)(a) 1953

Awards to Honor Immortal Stars

In an effort to keep the names of top stars who have passed on fresh in the public's mind the Courier poll director will honor these dead by awarding trophies to the winners of the Eighth Theatrical Poll in the memory of the following:

CHICK WEBB
FLETCHER HENDERSON
JIMMIE LUNCEFORD
FLORENCE MILLS
BERT WILLIAMS
HATTIE McDANIEL
BILL ROBINSON
MAMIE SMITH
CANADA LEE
CHU BERRY
FATS WALLER
JIM EUROPE
IVY ANDERSON

What A Party—What A Gal

Locals Remember Juanita Hall As Star Of 'Orchid' And Party

By MATTIE SMITH COLIN

A sophisticated gathering of Fourth Estaters, Cafe Society and Celebrities from across the nation, assembled in the swank New York rooms of Hotel Sutherland here last week to say "hello" to famed songstress Juanita Hall.

The elaborate French 75 champagne party, rumored to have cost a minimum of $500 climaxed the talented Miss Hall's engagement at Chicago's Black Orchid.

The poised Miss Hall told this reporter, "I am returning to New York, Aug. 3, to play the role of 'Ethel Waters' in the revival of "Cabin In the Sky."

Some of the recipients of Miss Hall's lavish hospitality were:

Louis (Satchmo) Armstrong, Dr. and Mrs. Don Shirley, Leonard Sillman, Ozzie Simmons, Enoc P. Waters, Mrs. Leon Motts, Mrs. Martina Rousseau, Mrs. Mercedier de Freitas Mellon, Miss Audrey Weaver, Vincent Tubbs, Mrs. Cephronia Holloway, Al Monroe, Earl Ormes, Dr. and Mrs. Henry Schoor.

Mr. and Mrs. Charles Bruce, Baltimore, Md.; Ted Watson, Theodore Stone, Mrs. Alberta King, Paul E. Pross, John W. Coppage, Tony Rhoden, Cleo Lyles, G. C. Quisenberry, Clotye Murdock, Jacqueline Adams, Mr. and Mrs. Theodore Turner, Mr. and Mrs. Sam Hunter, Mr. and Mrs. William Gibson, John H. Bell.

Samuel D. Waters, Miss M. L. Holmes, Mrs. M. H. Thompson, Mr. and Mrs. Ray Ashford, Chuck Davis, Mrs. Irene Conway, Mrs. Carie Precely, Mrs. Lelia Adkins, Mrs. Alma Terrance, Lou Apperson, James G. Stokes and Mrs. Ruth Parker.

Also Mrs. Edna J. Smart, W. A. Bradfors, Mrs. Marguerite Hunter, John H. Bell, Mr. and Mrs. Alex Parnett, Ernest Rather, Gilbert Adkins, Mr. and Mrs. M. Napaleon, Mr. and Mrs. M. Muskal, C. Morton Cliff, Dr. R. C. Ashe, Mrs. Ann Cooper, Mrs. Leonore Barnett, Dr. A. C. McGee, H. Nepson, Robert E. Johnson, George Simeon, Mrs. Helen White, Mr. and Mrs. Thomas Hines, Jess Crawford, Lionel Sands, Mrs. Blanche McLain, Louis Draper, Mr. and Mrs. Hudson Banks, Miss Marion Moss, Dr. and Mrs. James Scott, Mrs. Olive Reagan, Eugene Walker, Mrs. Barbara Worthy, J. D. Jones, Mrs. Josephine Watson, Wilbert Wellington, Steve Davis, William Tate, O. E. Anderson, William H. Beckham, Toya Wynn, Marcus A. Clark, Mr. and Mrs. G. Clark, G. C. Quisenberry, Miss Doris Lorenz and many, many more.

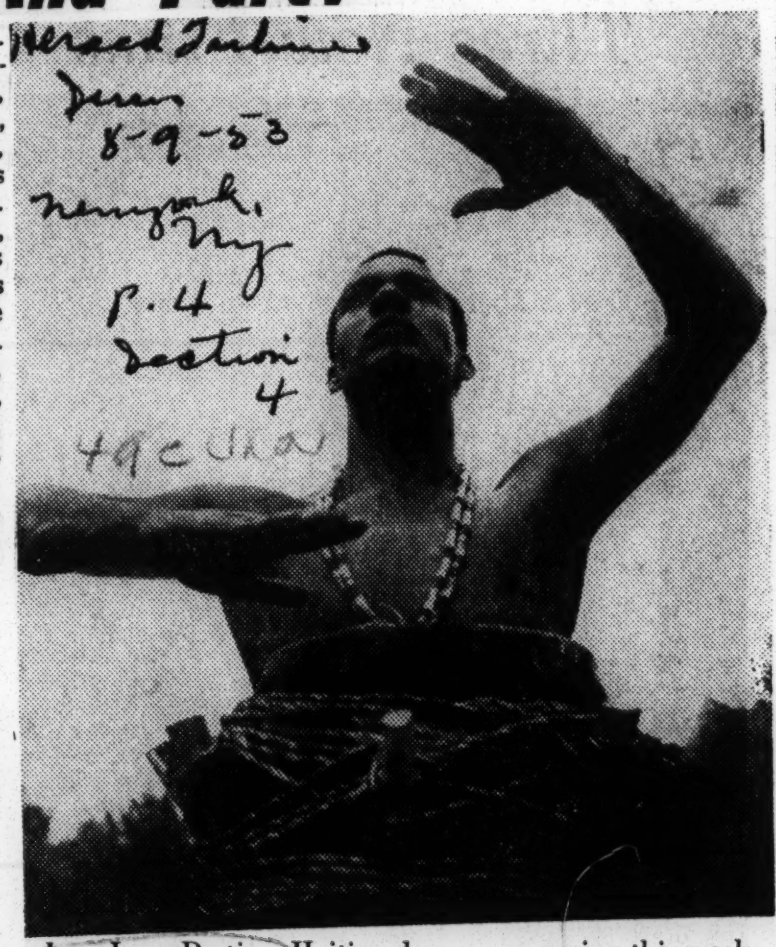
Ethnic Dancers At Jacob's Pillow

The Jacob's Pillow Dance Festival at Lee, Mass. customarily features equal portions of ballet, modern dance and ethnic dance on each program but this year, midway in its ten-week season, the plan has been altered to give modern dance an entire week (Jose Limon and company), ballet a similar span (the National Ballet Company of Canada) and this week, ethnic dance (La Meri, Carola Goya, Ted Shawn, Peter di Falco and Jean Leon Destine). Features of this week's ethnic program will be La Meri's new version of "El Amor Brujo" and the same choreographer's new "Drishyakava," a Hindu fable employing Indian dance technique, both performed to music of Vivaldi (The Seasons).

Heading the cast of "El Amor Brujo" are La Meri as Candelas, Miss Goya as Lucia, Mr. Shawn as the Specter and Mr. di Falco as Carmelo. Decor is by John Christian and costumes by Lilian Newcomer. In his Haitiain offerings, Mr. Destine will be assisted by his company and two drummers, Alphonse Cimber and Ti-Marcel. The schedule for Tuesday, Wednesday, Friday and Saturday evenings at 9 is as follows: "El Amor Brujo," "Drishyakava"; the Destine group in "L'Appel au Tambour," "Drum Conversation," "Creole Mazurka," Witch Doctor"; Miss Goya in "Farruca and the Intermezzo from "Goyescas" and Miss Goya and Matteo in "Seguidillas" and "Panaderos."

Thursday, Friday and Saturday afternoons at 4, the program will include "El Amor Brujo"; Ted Shawn in "Cowboy" and "Not-so-Pure Polka"; La Meri in a Hawaiian hula; Miss Goya in "Malaguena," Miramar" and, with Matteo. "Jotas"; "Kathakali Invocational" with Marie Fenton and Jerane Mitchell and Mr. Destine and company in "Village Festival," "Drum Talk," "Baptism of The Drum," "Reminiscences of the Carnival" and "Initiation of the Hounsi."

Kurt and Grace Graff, owners and directors of Meadow Hearth, a summer theater at Hopkinton, N. H., will appear in a repeat presentation of their new five-scene ballet, "Transatlantique," Friday and Saturday evenings of this week.



Jean Leon Destine, Haitian dancer, appearing this week with other ethnic stars on the Jacob's Pillow Dance Festival series at Lee, Mass.



KATHERINE DUNHAM, authentic dance interpreter of folklore, introduced a wardrobe insured for $100,000 when she and her dance company played a third return engagement at Ciro's in Hollywood. She's also set for another European tour.







MANI-FACES — Singer-actress Rhoda Boggs who is in the role of "Lily, the Strawberry Woman" in "Porgy and Bess" on Broadway, emotes for the news camera. Understudy to the original "Lily", Helen Dowdy, Miss Boggs won critics' applause for her soprano voice. Occasioning the switch, Miss Dowdy was playing "Maria" for vacationing Georgia Burke in the hit musical at the Ziegfield theatre. In addition to her theatrical interests, the actress above is a homemaker and mother of a three-year-old son.

Clarence Muse Career Spans Stage, Talkies, TV

By Flossie Thompson-Peters

PERRIS, Calif. —(ANP) — Clarence Muse famous character actor of motion pictures, radio, tv and stage artist, did a section from Trilby on Ebony Showcase for television. This is one of numerous appearances on TV for Muse.

During a recent telecast, Muse displauded to the audience his large collection of wigs valued at $800.

Six months ago he completed the movie, "Caribbean Gold," in which he appears with Jenny Washington.

During an interview at his Mise-a-While Ranch in Perris, Muse retraced his climb to the ladder of success in the theatrical world.

White actors and comedians have used black-face make-up for a long while. Clarence Muse, however, was the first Negro actor in America to make-up as a white man. He used blonde and brunette wigs for character parts while he was a member of the New York Lafayette Players.

He places great stress on stock companies which form a training ground for prospective actors. For seven years, Muse played in melodramas such as "Master Mind" and "Trilby." In the latter, he played the part of Svengali.

The first talking picture produced in America was Al Jolson's "Jazz Singer," recalled Muse." In 1929 the second talking picture "Hearts in Dixie," was filmed and Muse became the first Negro actor to appear in talkies.

Since that time, his movie laurels have been many. He appeared in Toyal Romance; Rain or Shine; Guilty Dirigible; The Last Parado; The Mind Reader; Cabin in the Cotton; If I Had a Million; From Hill to Heaven; The Wreckers; Massacre; Personality Kid; Broadway Bill; Black Moon, Way Down South, Zanzibar; Jungle Menace; and Night and Day.

More recentily, he appeared in Welcome Stranger, with Bing Crosby; My Favorite Brunette with Bob Hope and he had a starring role in the Peanut Man. He also appeared in Riding High with Bing Crosby and in Carriage Entrance with Robert Mitchum and Ava Gardner.

Muse is also a songwriter. His most famous composition is "Sleepy Town Down South," written 18 years ago to fill in a dead spot in the production. "Under the Virginia Moon," by George Faucet. Arthur Freed of MGM published it, and Muse is still receiving royalties for the hit.

He wrote "Lazy Rain" in 1938. He has one musical, "Harlem Goes South," which he believes could be adapted for TV with happy results.

In 1940, Muse was elected to membership in the American Society of Composers, Authors and Publishers.

In a book of radio plays, Free World Theatre, a chapter called "Something about Joe," is written by Muse and Milton Herle. It is the story of World War II hero, Charlie French, a Negro sailor who swam six hours towing a raft carrying 20 shipmates and carried them to safety.

Muse feels strongly that something should be done to preserve the history of Negro heroes. "How many people remember Charlie French now?" challenged Muse.

He and Langston Hughes wrote "Way Down South" which has been filmed.

He directed "Run Little Children" which ran for 53 weeks in Los Angeles.

Last spring, he was the master of ceremonies and show arranger for the Perris Potato Festival, an annual event in Porris, Calif.

Muse is vice president of the western division of Phi Beta Sigma fraternity, has life membership in the NAACP, is listed in ASCAP Biographical Dictionary, International Motion Picture Almanac, 1942-47, and is listed in Music and Dance in California.

Muse received his early formal training in the schools of Baltimore. He graduated in international law from Dickinson University in Carlyly, Pa., but never practiced the legal profession. His love for the theatre was too strong.

In discussing the plight of the Negro actor, Muse said that many are not prepared. Superior actors, are needed, he said.

"We haven't had a great actor since Charles Gilpin," declared Muse.

"Stock companies are a must in producing great actors. Then, the actor, gets invaluable practice playing before audiences for several weeks.

Negroes are more able to attend the theatres now and we have a lot of raw talent, he emphasized. If a group of interested persons would support a company of amateur actors ant form an adben,4qo teur actors and form an adventuresome audience, young Negro actors woold get much needed experience.

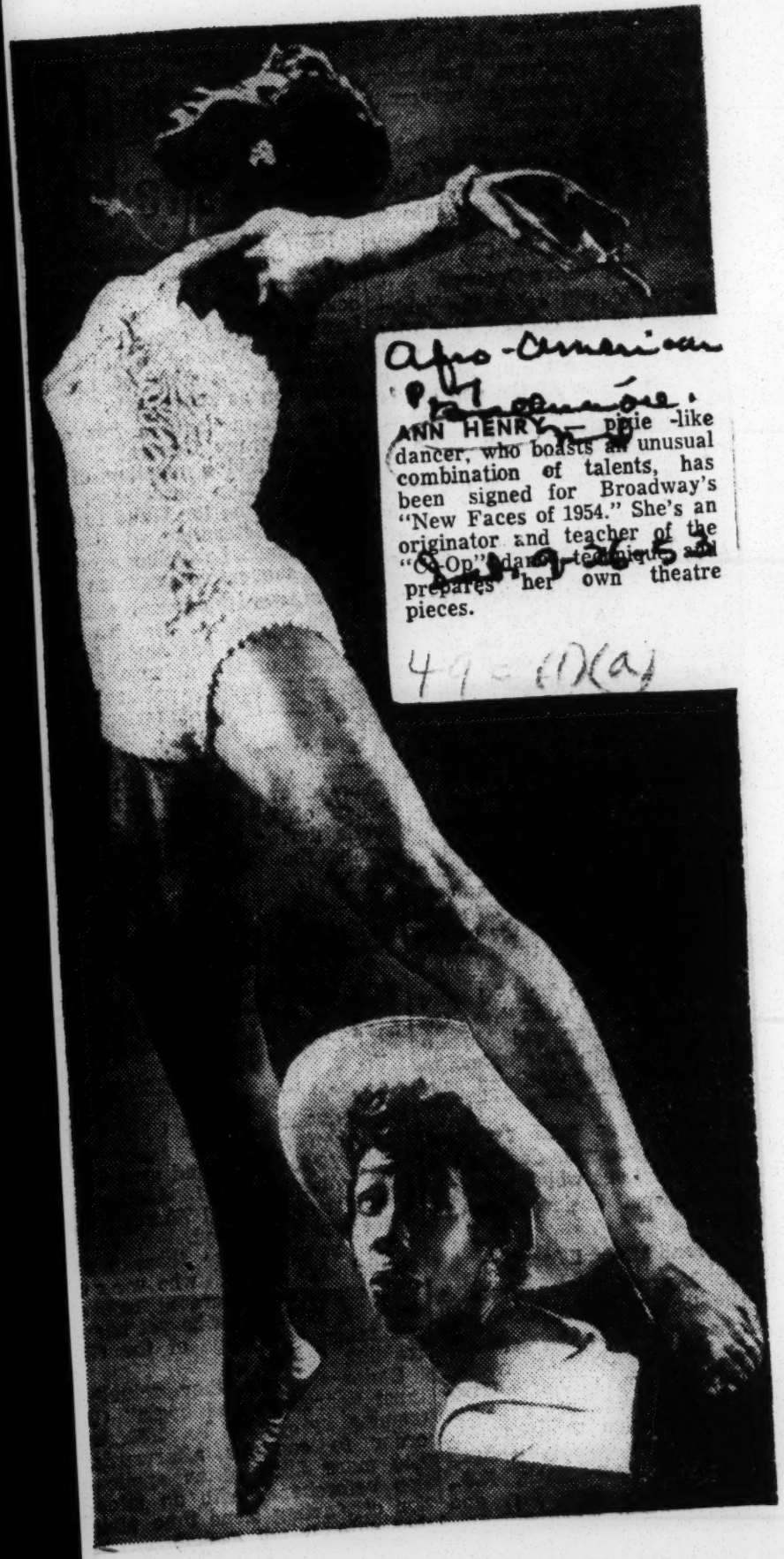
He spoke briefly of television and expressed hope that some young Negroes will become interested in TV and try to become cameramen, for example, while the field is young.

He has little patience with youngsters who constantly ask what opportunities are open for them and in what fields will they be accepted.

"Be prepared and they will find you as they found Ralph Bunche," advised the actor.

49c(1)(a) 1953

ANN HENRY



Afro-American

ANN HENRY — pixie-like dancer, who boasts an unusual combination of talents, has been signed for Broadway's "New Faces of 1954." She's an originator and teacher of the "Co-Op" dance technique and prepares her own theatre pieces.

49-(1)(a)

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OLABISI AJALA

Los Angeles Nurse Pressing Charges

Actor Granted Blood Test in Paternal Suit!

LOS ANGELES — Its going to take a blood test, sanctioned by the Superior Court of Los Angeles, to decide whether or not Olabisi Ajala, Twentieth Century-Fox Film Corporation African import, is a daddy.

The Nigerian movie actor, who gained fame through his feat of bicycling half-way across the nation last year, has been accused of being the father of a four-week-old child by a Los Angeles nurse, Myrtle Bassett.

In a hearing before Judge Elmer Doyle. Ajala, who was unrepresented by counsel, accused Miss Bassett's attorney, Welford Wilson, of being a "cheap, double-crosser and treacherous lawyer because he talked me into signing legal papers and birth certificate, which incriminated me."

Attorney Wilson, in behalf of Miss Bassett, asked the Court to compel Ajala to support the child before the next trial date.

Ajala cried out, "this lawyer, who has made me spend all my money on him and Miss Bassett, must think I'm a millionaire, Errol Flynn, Charlie Chaplin or big actor."

The judge has denied Miss Bassett further financial aid from Ajala until results of the blood test have been made available as evidence. The next trial date has been set for March 10 at which time blood test results will be revealed.

Actor Ajala, whose full name is Mahsood Olabisi Ajala, recently finished a top role in the production "White Witch Doctor" and is starting on a new Republic Studio production, "Champ From Brooklyn" next month.



OLABISI AJALA
. . . is he a daddy?

VETERAN OF MORE THAN 40 FILMS:

Marietta Canty Gave Up Film Career To Care For Aged Parents In Conn.

By LYDIA T. BROWN

HARTFORD, Conn.—Still the laughing, good natured girl one has seen in more than 40 motion pictures with name stars of Hollywood, Marietta Canty gave up a successful career to return here to care for her aged parents on Mahl avenue.

Marietta's mother died in April and her father is now 80 years old "and needs me around," she said.

Marietta has appeared as Tabitha Jessup in the radio version of "Beulah," on television and numerous times in "Amos and Andy."

Want Her To Return

Miss Canty, in more than 20 years of acting, has a host of admirers and friends from coast to coast.

They all feel that she should give up her voluntary retirement and take up her career where she dropped it last June, 1952.

Miss Canty began her acting as a teen-ager in Hartford High school where she excelled in elocution.

Served As Cleaner

When she graduated she worked as a cleaner in several Hartford homes and in other capacities, and later joined the Charles Gilpin Players.

During her childhood she sang in the choir of the Metropolitan AME church but never planned a singing career, yet this is what gave her a start in show business.

In 1930, she auditioned with the famed Hall Johnson choir, and earned a part in "Run Little Chillun," a production staged on Broadway by that group.

She Crashed Hollywood

Her excellent acting led her to a better role in "Emperor Jones," and from there to the role of the precocious maid in "Co-respondent Unknown," with Ilka Chase and Peggy Conklin, with Gene Tierney, and Betty Field in "Ring Two;" with Ezra Stone in "Horse Fever" and in the road company of "Kiss the Boys Goodbye."

Her biggest break came when she joined Francis Lederer in "No Time for Comedy" in Miami in 1940. The show moved to Hollywood and it was there she met an agent who was sure that she had a future in the movies.

She was tested by Columbia and given a role with Marlene Dietrich in "The Lady Is Willing," and in "The Spoilers."

Starred With Favorites

A long list of parts in movies followed for Miss Canty.

She appeared with such actors and actresses as John Hodiak, Robert Young, Spencer Tracey, Leon Errol, Anne Baxter, Katherine Hepburn, Elizabeth Taylor, the late Mexican actress Lupe Velez, Sylvia Sidney and numerous others.

Her latest film, "The Bad and the Beautiful" is at present playing in Boston.

Miss Canty resided in Hollywood for eleven years. Besides acting continuously, she worked during the war with the Red Cross, was a Sunday school teacher and superintendent and sang in the choir on Sundays.

Undecided About Future

Miss Canty has not made up her mind as to her future. "But," she says, "if I go on the stage again or in television I would be closer to home."

Even while she was attending to the wants of her ill mother, Miss Canty found time to teach dramatics to children at the Union Settlement House.

She had a recent telegram from her agent in Hollywood who refuses to believe that she has permanently retired from acting.

However, some day soon the lure of the footlights may prove too much for her to withstand and she may head back for the "big time" once more.



MISS CANTY

Chilton-Thomas Dancers Held International Fame

IDLEWID, Mich.— The dance team of Chilton and Thomas, the senior partner of which—Maceo Thomas—died here Saturday, made notable contributions to the international entertainment scene

Formed in Chicago in the middle 20's, the team of Thomas and his lovely wife, Carol Chilton, first won national attention in 1929.

Chilton and Thomas, by now one of the most sought-after acts in show business, took off for Paris. They captivated the French capital, made Monte Carlo forget its games, and became the toast of Vienna.

Then followed Italy, Germany and Switzerland with a command performance at Buckingham Palace. A long stay at the London Palladium was next, then to Egypt and Austria.

On their return to the States two years later, the pair was booked into the Publix-Paramount Circuit, controlled by the Balaban-Katz outfit, and did a nine-month tour of the nation, when they won a contest for executing the Charleston, then the dance rage of the time.

Two years later, they became the first members of their race to be featured in such a performance on the important Balaban and Katz circuit. Prior to their introduction to the B and K wheel, only blackface acts had been used.

While playing the B and K's Oriental Theatre in Chicago, the team was signed for a European tour, and thus unavailable when Windy City interests sought to retain the couple at the termination of the original contract.

At the conclusion of this stint, the three-month option was exercised by the B and K group and another extension saw the team doing performances the entire length of the West Coast.

When this was ended, the clever dancers were made the hub of what, up to that time, was the largest stage show put together for nationwide consumption.

During their long stay at the top, Chilton and Thomas appeared on bills with most of the greatest namesietniedlfh /? ?⅝ ?⅝ .. est names in the field—Duke Ellington, Noble Sissle, Don Redmond, Bert Williams, Eubie Blake, Whitman Sisters, etc.



MACEO THOMAS
Victim Of Heart Attack

Maceo Thomas Dies Suddenly At Resort

IDLEWILD, Mich. — Maceo Thomas, 46, who attained international fame in the 1930's in the dance team of Chilton and Thomas, died at his cottage at the summer resort here at 4:30 p.m., Sunday, of a heart attack.

Thomas apparently was well until noon, when he complained of aches and pains. A physician was summoned, but the stricken dancer died before he reached the scene.

Thomas and his attractive partner and wife, Carol Chilton, were the first dance team to be televised by the British Broadcasting Company. They broke up their act and their marriage in 1944, and she has since remarried.

With the dancer at the time of his death were his sister, Helen, and father, Dr. Joseph Thomas. Among other survivors is a cousin, Dr. Alfred Thomas of Detroit.

49c(1) (a) 1953

JANET COLLINS

Met Opera To Feature Tan Star In 'Dalila'

Janet Collins To Headline Dancers

Will Co-Star With White Male Partner In New Opus

On Point Set For Debut

NEW YORK—Ballerina, Janet Collins, Met Opera's first tan artist in its history will be featured with Loren Hightower in the Saint-Saens' "Sampson et Dalila" opera which has its first performance, marking the 17th week of opera.

The revival was last presented three years ago.

Zachary Solov has worked out special choreography for Miss Collins and Hightower, who has been featured with the star since her opening opera "Aida" last season.

Rise Stevens As Dalila

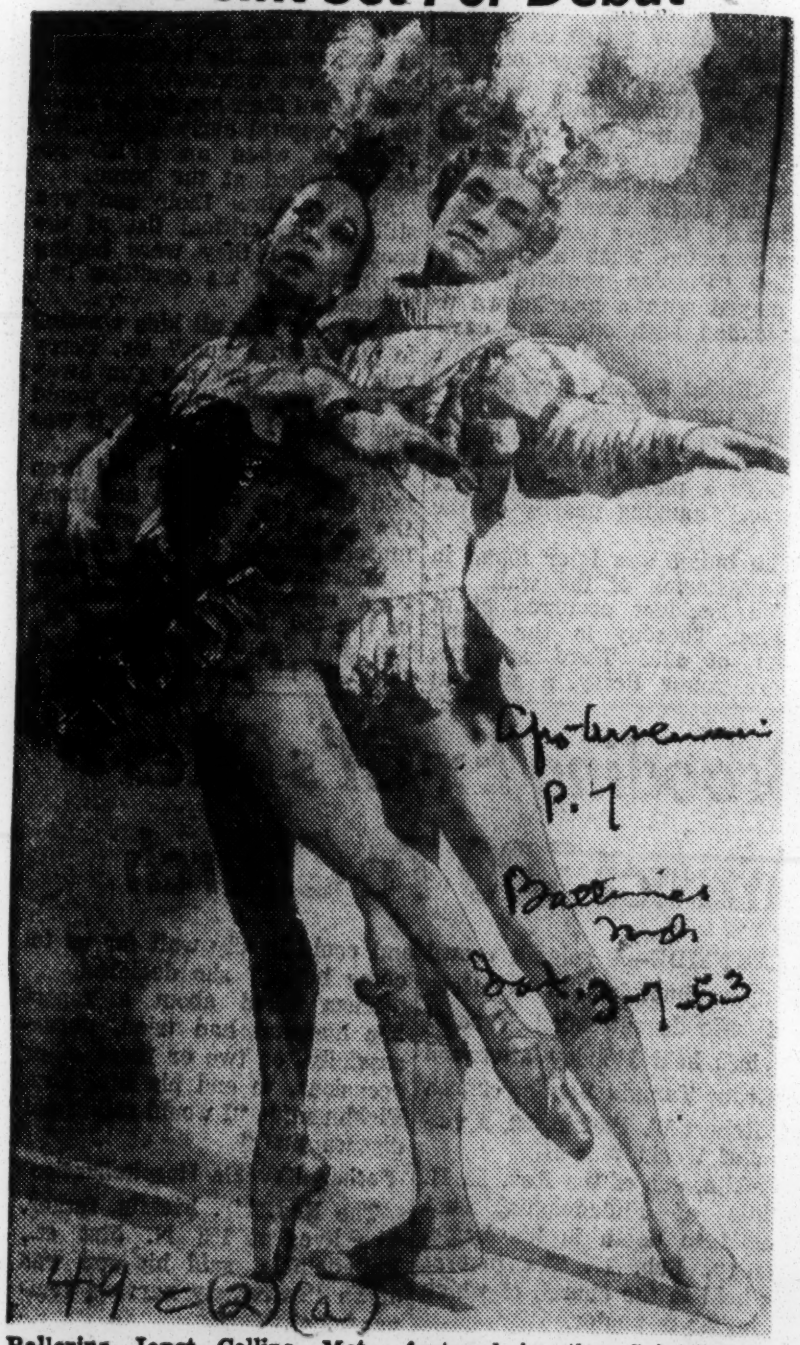
Rise Stevens as Dalila, and Ramon Vinay as Samson head the cast.

Miss Collins made history in Metropolitan's telecast to the U.S. when she appeared in her dance routine in the Bizet opera on movie screens in twenty-seven cities.

The New Orleans and California star in addition to her heavy chores at the Metropolitan Opera has tours with her own company.

In addition, Miss Collins has been elected one of the new board members of the American Guild of Musical Artists.

In this capacity she replaces Iva Kitchell in representing the ballet's interest on the AGMA board.



Ballerina Janet Collins, Met Opera's first colored dance star in its 70-year history, and Loren Hightower, shown on point set in rehearsal. will be featured in the Saint-Saen's "Samson et Dalila" opera to have its first performance by the Met.

Met Fans Await Janet

Who'll Dance In Opera

By AL WHITE

NEW YORK —(ANP) — This season, as premier danseuse of the fabulous Metropolitan Opera, Janet Collins really comes into her own. Following in the glorious traditions of Rosina Galli, Svetlova, Gambarelli and even the world adored Anna Pavlova, this young Negro dancer from New Orlenas, by way of Los Angeles, is established as one of the greatest.

Last season, her first, Miss Collins scored a spectacular triumph in "Aida" as an Ethiopian dancer.

Last season, she was sharing the premier-danseuseship with the brilliant Maria Karnilova. This season, Janet Collins is the sole inheritor of the center of the great Met stage.

Miss Collins' second debut last December was something of special significance, opera goers realized. It was her first appearance in public in "classic" ballet, toe dancing in the classic fluffy ballet-skirt—in the parlance of balletomanes, "on the points and in tu-tu."

She danced the famous "Dance of the Hours" in Ponchielli's "La Giaconda," a 75-year-old ballet that has been danced by the world's greatest. It is a high spot in the opera.

Janet Collins In Triumph At 'Met'

NEW YORK—(ANP)—At 11:30 Tuesday night, when the magnificent gold curtain of the Metropolitan Opera dropped on the finale of Saint-Saens "Samson and Delilah, Janet Collins had scored anther spectacular triumph.

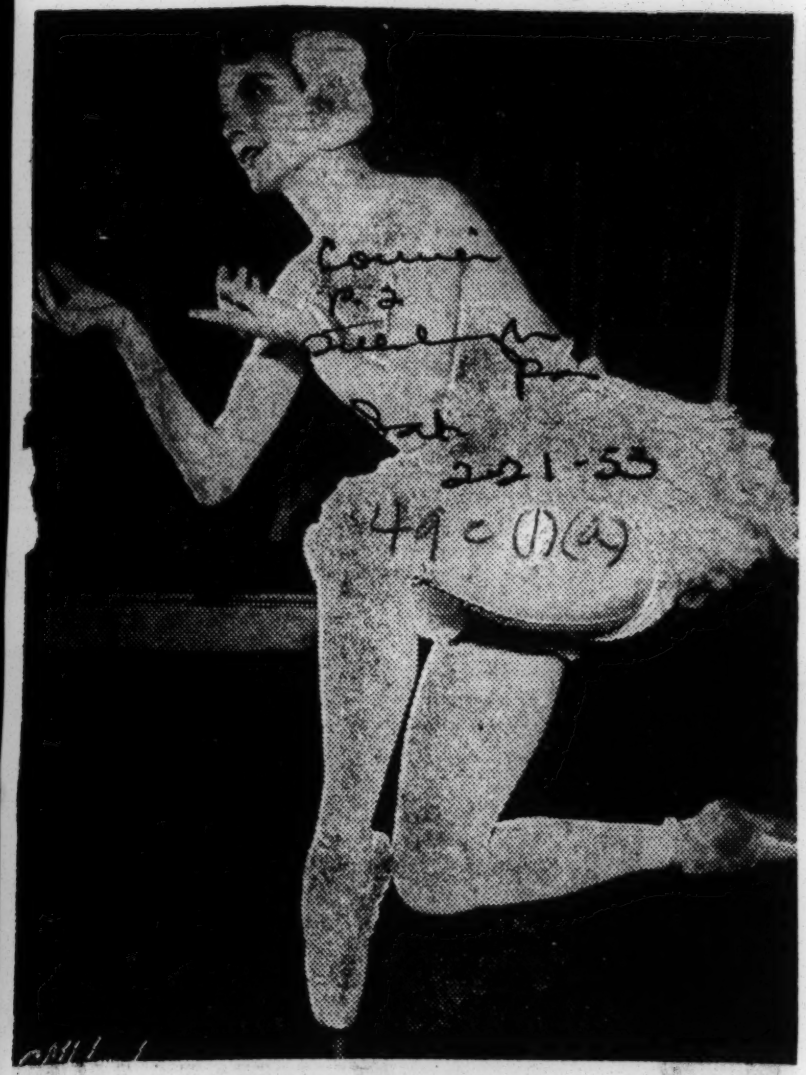
Miss Collins is the colored dancer who became prima ballerina at the Metropolitan. That is distinction enough for any dancer, but when that dancer happens to be colored, the distinction assumes Gargantuan proportions. The ballet is "Samson and Delilah was not Miss Collins first triumph at the Met; it was a repetition of her previous triumphs in different operas, dancing differently in each one.

Leading the famed Met ballet troupe through a Zachary Solov creation that sparked the Saint-Saens opus, Miss Collins brilliantly interpreted the fiery Oriental choregraphy demanded in this number. She was ably assisted by co-star Lioren Hightower. The packed house with standees five deep on the orchestra floor, responded enthusiastically to the don as Miss Collins and the troups "Bachanate and its orgy of abanpresented it.

Miss Collins performance in "Samson and Delilah revealed an entirely capable, competent, confident professional performer who will be remembered as one of the Mets greatest ballerinas. She is completely the mistress of her act.

49c(1)(a) 1953

MARION DURHAM CUYJET



MARION DURHAM CUYJET
... she reveals clarity of expression

Recognized Throughout U.S.

Ballet Critics Sold On Marion Cuyjet

By JACK SAUNDERS

PHILADELPHIA—The name Marion Durham Cuyjet is today hailed throughout those sections of this land which have placed so much emphasis on, and attached so much significance to, that highly cultural terpsichorean art known as the Classic Ballet.

La Cuyjet's contemporaries concede that she deserves all the honors which have come to her because she represents the epitome of that elusive thing called success in her glamorous and notably artistic profession—and they speak not as friends but critics.

49c(1)(a)

PROBABLY ONE of the reasons why La Cuyjet's supporters are so numerous is because she has conducted with so much success and acclaim the fabulous Judimar School of Dance, at 1215 Walnut Street. Another reason could be because beautiful, statuesque, golden-haired Marion is recognized as one of the outstanding ballerinas of the United States, irrespective of race, color or creed.

The personality of Marion is always caught in fleeting moments as she interprets her moods, her emotionalism and her affection through the medium of expression which she shows to best advantage—the Classic Ballet.

In her interpretations, Marion reveals a purity of line and clarity of expression, beautifully interpreted and executed. She feels, believes and says that all control, especially hers, is self-achieved through discipline and will.

* * *

LA CUYJET BEGAN her training for the ballet at the Essie Marie Studio at the age of 15. Later, she studied under Thomas Cannon and Robert Wilson of the former Littlefield Ballet, at the William Sena Studio of La Scala fame, and at the Katherine Dunham School of Cultural Arts in New York City.

In preparation for her teaching career, this training was supplemented by training in kinaesthetics for pre-school children, designed for body, rhythmics and socializing influence with Nance Lynch.

Having lived most of her life in Philadelphia, Marion is best known here. However, the severest critics of the ballet agree that if such were her desire, Marion could spend the rest of her life dancing at command performances before the crowned of Europe.

Harlem To Broadway

By DELORES CALVIN

NEW YORK —Lusious Dorothy Dandridge, came back to old conquered grounds when she opened at the Monte Proser's La Vie En Rose, as star of the star-studded show. It was just a year ago that Dotty came here at the La Vie for a two weeks engagement. Because of her unmatched beauty and talent, Dorothy stayed around for 12 weeks.

This second visit got top treatment. A complete new act was arranged by Ray Gilbert, the composer. British crooner, Alan Dean, as sought as fitting balance for Miss Dandridge. And Dorothy herself added that extra flip by displaying a completely new wardrobe of glamour gowns as created by Howard Shoup.

The very busy Dorothy told us that MGM would release "Bright Road," in which she's starred as a school teacher in May and that they will soon call her back to Hollywood for "Hit the Deck." In between this, she's booked for a mid-April date at the Last Frontier in Las Vegas so that she can't stay too long here on New York.

Johnny Bratton's wife has most of her clothes designed by a Harlem firm — Fem Fashions which is headed by young Fred Sapp . . . And speaking of fighters, Ezzard Charles is happy that he's likely to be a sell out on the coast for April 1st.

Ruby Dandridge at 'Mocambo' premier

By HARRY LEVETTE

HOLLYWOOD (ANP)—For the first time on record, a brown actress, attractive Ruby Dandridge, was honored at a glittering, formal premiere, when asked to speak over the radio at Graumann's Egyptian theatre during the premiere, of MGM's "Mogambo."

Just as had Ava Gardner, the star; Edwin Arnold, Grace Kelley, and others entering the foyer been announced, so was the arrival of Miss Dandridge, both to the thousands of spectators and the radio audience.

In the cheery manner that has made her well loved on four regular radio programs, she spoke briefly, while the crowd cheered continously.

Miss Dandrige wore a fabulous dark gown with matching accessories, cape and wide white hat, [illegible] feminine and masculine stares.

Ruby is on the Beulah show and the Judy Canova show, by contract, but serves also on the Gene Autry and the Amos 'n' Andy programs, besides working in movies.

Mother Of Dorothy

She is the mother of beautiful Dorothy, Etta and Vivian Dandridge.

With the stockpile of recordings for the Judy Canova show now well ahead, she is now in her eighth year on this program.

According to report, Miss Canova was happy that her only colored cast member was being so honored.

All the rest of the Canova cast is fond of Ruby, just as they are on the Beulah program, wheer she enacts "Oriole," the Autry show where she is "Rain Drops," and the Amos 'n' Andy program where she bears various names and does various characters.



RUBY DANDRIDGE

49c(1)(a) 1953

KATHERINE DUNHAM



BROADWAY BOUND? — Reports from West Coast has it that Katherine Dunham will return to Broadway this winter with her own show. Production will be on the order of starrer she presented two seasons ago.

Dancer Leaves N.Y. City Opera

NEW YORK (ANP) — Mary Hinkson, Philadelphia's pride and New York's dancing joy, is set to leave her coveted and elevated role as featured ballerina with the New York City Opera company.

The charming tan star has become a member of a new dance troup, the American Modern Dance Co., headed by Martha Graham and being sponsored by the B. de Rothschild Foundation. The company will open April 28 at the Alvin theatre on Broadway.

Also leaving the Opera company is Miss Hinkson's roommate, Mala Turney, daughter of Dr. Turney of Milwaukee, Wis., who also is joining the American Modern Dance company.

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EARLE HYMAN

Earle Hyman First Tan Student At Vic School

ANTG Plans One-Year Tour Of Continent Under Fred O'Neal

NEW YORK—Earle Hyman, the up going young actor recently seen in Moss Hart's "Climate of Eden" and the "Merchant of Venice" on Broadway, is set to crash another barrier.

Hyman will become the first of his race to enter the famous Old Vic School of Drama in London, England on a tuition free entry scholarship.

During his period abroad he will join the recently - formed American Negro Theatre Guild of which Fred O'Neil is co-producer.

Hyman flew BOAC for his European scholarship and play series set to go in rehearsal this week.

ANTG Group Sails

Members of the Guild, who are meeting both British and American Equity regulations, are set to do the Coronation series in a three-play repertory.

Along with Mr. Hyman are Lance Taylor, Anita Williams, Bea Freedman, Alfred Riggs, Duke Williams, Kenneth Freeman, Lorenzo Tercher and Kenneth Manigault along with O'Neil, who sailed last week on the Ile de France for England.

Britishers In Cast

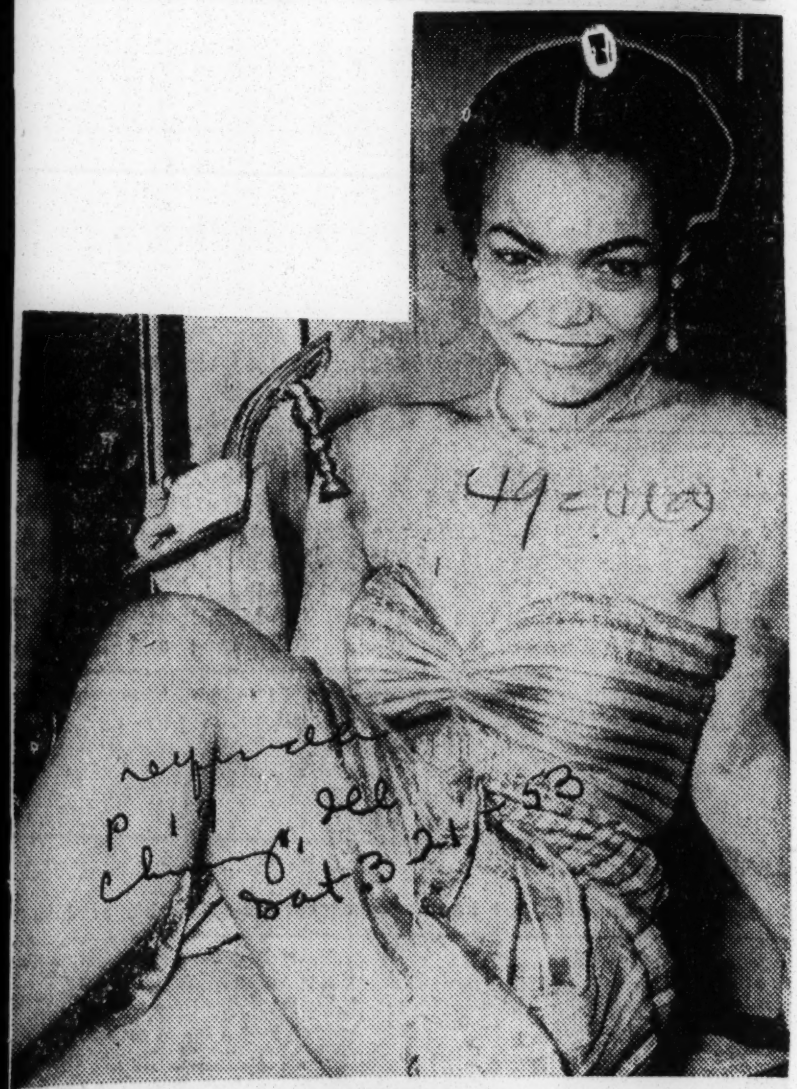
They will be joined by 10 colored British performers for "Anna Lucasta," "Square Ring," and another unnamed Shakespearean production to be produced under Messrs. John Wildberg, O'Neil and Bernard Defont, British producer.

The ANTG group will play the provinces opening in South Hampton on April 20.

In the event the series is successful the stars will tour the continent for a year, hitting Rome, Paris, Madrid and other theatrically-conscious areas.

'New Faces' To Chicago

Before Eartha Kitt Goes Broadway In 'Patterson'



EARTHA KITT

NEW YORK — (ANP) — Eartha Kitt, star of "New Faces of 1953," seems assured of fulfilling her ambition, to play a lead in a drama on Broadway. This was revealed by Producer Leonard Sillman in his announcement of plans for his next production.

Sillman, who discovered Miss Kitt in a Paris night club, said she will play the part of a Negro girl who creates her own dream world in his fall production of "Mrs. Patterson."

The play refers to a wealthy character who doesn't appear. The script is comedy drama by Charles Sebree and Greer Johnson, with incidental music by Jane Shelton. Sillman said he believes that Miss Kitt, who won rave notices in "New Faces," would do just as well in the new play.

"New Faces" will end its Broadway run March 28 with its 365th performance at the Royale theater. Thereafter, the revue will take a week's lay-off then go to Boston, April 6, Washington, April 0 and Chicago May 4.

49c(1)(a) 1953

EARTHA KITT



EARTHA KITT

Sorta Looking Ahead

Eartha Kitt Acts In 'New Faces' But Talks Of 'Mrs. Patterson' Role

By MATTIE SMITH COLIN

You've heard of Eartha Kitt as a curvaceous, sexy gal who knows her terpsichore and has a compelling way with a song. If you have been privileged to see and hear her as one of the luminaries of "New Faces of 1952" at the Great Northern Theatre here, you know it is all true.

But I met and chatted with the off-stage Eartha Kitt, the diminutive, brown-eyed young woman graciously granted me an interview in her hotel suite. I found her friendly, charming, delightfully interesting and with a pleasantly surprising mature philosophy, sprinkled generously with idealism.

Eartha Kitt's intriguing though short history contains a number of paradoxes:

She was born on a farm in South Carolina, United States of America, yet is better known throughout Europe.

She wears Christian Dior and Jacques Fath fashion creations, but would much prefer slacks and sweat shirt!

She has appeared and been toasted in Brussels, Paris, Rome, Istanbul, Madrid, Zurich, Berlin, London, Athens, and Egypt, yet believes a certain humility should be an integral part of every successful person lest he lose the "common touch."

She is definitely one of the brightest constellations in the entertainment firmament, but refuses to call herself a "star."

She has dined in all the swankiest, world-famed places in Europe but lists hominy grits, tomatoes, bacon and collard greens as top food choices.

What is more, Eartha can really cook! The other members of the "New Faces" cast will testify to that. She has served them her favorite eating delights which she herself prepared.

The ladies will be interested to know that Miss Kitt does her own hair.

Born to a large family in South Carolina near Columbia, she was taken to New York to live with an aunt when 8 years old. At the age of 15, she was a member of the famous Katherine Dunham troupe, and was dancing in Europe at 19.

Eartha believes that working with La Dunham is the best possible training for a dancer with a future. Even as she, many other former Dunham cast members have gone on to great personal acclaim.

"Working with Katherine is a great opportunity," Miss Kitt declared. "There is something to be learned from everything she does."

Relating how she met Orson Welles, she said she was singing in Paris night clubs when she learned the noted actor was anxious to see her. Though he had already cast every role in his production of the opera "Faust" he suggested an audition.

He handed her a script. When she had read but a few lines, Welles gestured and told her:

"You have it."

By "it" he meant giving her a leading role in the opera, displacing the actress previously cast.

It was Eartha Kitt's first role as an actress. Her dramatic lessons and experience with the Dunham dancers helped her to give a four-bell performance.

She indicated that she gave a lot of sober thought to show business and its effect upon the people who are a part of it. She said:

"After the curtain falls, you have to learn to differentiate between the character that is on the stage and the character that is really you."

The vivacious actress, looking ahead, said that after "New Faces" she was going to spend two weeks in Cuba or Haiti, and then go into rehearsal for the lead role in "Mrs. Patterson," a play to be produced by Leonard Sillman and Walter Chrysler, also producers of "New Faces."

She indicated that following "Mrs. Patterson," which will in all probability open in Chicago, she would begin her own Television show, which has already been planned.

When I asked her about her favorite color, she revealed a wide range. She likes aqua, Chinese red, black, brown and green for travelling.

Joe Louis Embarks On Stage Career At Apollo

Ex-Champ Teams With Len Reed

Plays Angel To Package Which Includes Hal Singer's Orchestra

NEW YORK—Joe Louis, former heavyweight champion, embarked on a theatre career here last Friday at the Apollo theatre.

Louis, on both the acting and production end, is headlining the bill under a guarantee and percentage deal, which was not revealed.

The ex-champ is teaming with Leonard Reed in a song-dance-comedy act which the duo previewed in skit form last week on the Mel Allen sports show over TV.

Reed, a longtime friend of Louis, was associated with him in various capacities when Joe was active in the ring.

The strong supporting cast is augmented by the Nicholas Brothers, dance team; Five Keys, recording stars; Barbara De Costa and Vera Davis, with Hal Singer's band furnishing the musical background.

Schiffman Says Joe 'Has Future On Staae'

By FRITZ POLLARD

NEW YORK CITY — (Global) While passing the Apollo theatre on West 125th street, I heard a chance remark by a girl who said, "He certainly must be up against it when he has to go on the stage to make money."

I turned around and saw Joe Louis bending his huge shoulders helping a young man and lady into a taxi.

It seems that Joe had just come out of the Apollo rehearsal hall located in the basement of the theatre.

The next day, in passing by the theatre, I looked up at the marquee and there it was—"Joe Louis and His Own Revue."

Not Surprising

Another one of our famous athletes, retired from the ring, had taken up the grease paint profession.

It is not surprising that these gladiators, who have been so accustomed to the plaudits of the crowd, should take to the stage in their waning years to earn enough to keep the home fires burning.

This hasn't been necessarily true in the case of Ray Robinson, and we don't believe that Joe Louis, who is on the payroll of the International Boxing Club, should have to follow in the footsteps of other play-for-pay comics and terpsichoreans.

Anyway, we fell in line with the crowd and finally found ourselves bowling over with laughter and glee at one of the best shows seen at the Apollo in recent years.

We all know Louis is droll. We all know he is capable of saying the right thing at the right time, just as he has always been able to slip over his left or right punch at the slightest opening.

His repartee with Leonard Reed, his long-time friend, is something to hear.

Here is a prize fighter who has really turned actor—beg pardon, straight man, if you please. That is what he is with Leonard Reed.

In a talk with Frank Schiffman, manager of the Apollo, we were told that Louis' drawing power is as good in the theatre as it was when he was in the ring.

"He is naturally droll," said Mr. Schiffman, "and he has a cunning wit. Joe has a great future on the stage," he concluded.

A Champion Entertainer

Many people ask me if I think Joe Louis really needs the money.

I would say that any man can always use more money, but in addition to keeping expenses down, the idea of Louis appearing on the stage is valuable publicity for the motion pictures that are being made based on his life.

Whatever his reasons for going into show business, Joe has proved himself a real champ by becoming a champion entertainer.

Once again, he is one of the world's best.

Draws $7,000 Weekly

The magnetic name of Louis is drawing the ex-champ $7,000 weekly for the show billed as his own.

Although no Sugar Ray Robinson or a Joe E. Brown in comedy, Louis and Reed have a comical routine, which goes like this.

Reed—How do you think you are going to like show business?

Joe—When is pay day?

Reed—Why are you in it?

Joe—What would you do without me?

Reed —I would go get Ray Robinson.

Joe—Why are you going to get Ray Robinson?

Reed—So that he can dance with me.

Joe—Don't you think I can dance too?

Reed — Ray is a middleweight. You're a heavyweight.

Joe—Let's do the Joe Louis shuffle.

:They then go into a dance act).

They rescued their repartee.

Reed—Joe how do you manage to look so good?

Joe—I get up every morning at the crack of dawn, take a 10-minute walk, shower and rub down. I don't drink, smoke or run around with women.

Reed — (Drifting into deep thought, shoots back), I don't drink.

success that entertainment critics rave about, he is the financial success that all performers dream of becoming.

Here for his second appearance at the Apollo in the heart of Harlem, Louis is packing them in once more as he did a month ago when he made his stage debut as a dance-comedian.

His dance is the Joe Louis Shuffle, and his jokes are about fighting and why he entered show business. His partner is Leonard Reed, veteran entertainer. Fans on the outside are paying as much as $1.80 to see the Champs.

Whether the old Brown Bomber, now 39, plans to remain in show business or try something else nobody seems to know. He does not particularly enjoy the routine, it seems, but he is not planning an immediate retirement.

"The roughest part about this show business," he says, "is you have to stay in the theater all the time."

While backstage Joe spends most of his time looking at a television set and merely lounging around. Of show business and his future in it, he says:

"Show business is fun but of course the money counts, too . . . I have no time limit on how long I'll be in show business. It occupies my time, and my dancing keeps my weight down."

Joe weighs around 230 pounds.

By the way, Joe's 39th birthday came Wednesday, May 13. He still is the world's most popular boxing figure.

Joe Louis Makes Succesful Return To Apollo Theatre

NEW YORK (ANP) — Although former heavyweight champion Joe Louis is not the artistic



JOE SEEKS TALENT

HAVE I GOT TALENT? is a question that millions of aspiring talent seekers are awaiting the correct answer to. The latest overnight sensational hit in show business is the one and only JOE LOUIS, who has brought his hidden talent to the front with the assistance of former show producer Leonard Reed to become a number one box-office attraction. The ex-champion who's been in and out of several business enterprises for the last 12 years, believes the entertainment world is a 'gravy train' and his (debut) appearance at the New York Apollo Theatre grossed approximately $30,000 for one week recently. By popular demand the Joe Louis Revue is currently at the Apollo Theatre on a repeat performance and they hope to beat their previous record. The Brown Bomber showing on Ed Sullivan's "Toast of the Town" last Sunday is set for KSD-TV Tuesday, May 12. The celebrated Leonard Reed also made an impression on the latter's show as "a greater showman than ever." Reed dropped out of show business to play professional golf and handle the champ's personal business affairs in 1945. In the mid-thirities Leonard Reed was lauded for his dynamic show productions at the old Club Plantation with Jeter-Pillars' orchestra sharing the spotlight. Now that Reed is back to his first love, the Theatre, a comedy team of Joe Louis and Leonard Reed is predicted to be as great as the noted "AMOS 'N' ANDY", and other side busters.



JOE LOUIS

The last has been filmed for 52 half-hour programs, making the "Amos 'n' Andy" package the first major television program completely available for syndication to local and regional advertisers through the CBS Television Film Sales, has been announced recently Freeman Gosden and Charles Correll, originators of the lovable characters still play the title roles in the immortal radio program still heard each week on CBS Radio. The television stars are Tim Moore as George (Kingfish) Stevens, Spencer Williams as Andy, and Alvin Childress as Amos. Ernestine Wade portrays Sapphire, Johnny Lee is consultant Algonquin J. Calhoun and Horace Steward is Lightnin'. The first release date of the series for television syndication will be July 1. THE PREVIOUS SIX BIG NIGHTS of the "Y" Cirus performances proves that the Mound City music lovers care for the best. Playing dates in "St. Looie" is a must with the top booking agencies and when there's an opening look out for the composer and arranger that's 10 years ahead of time in modern music, is now batoning one of the best bands of his colorful career featuring St. Louis' own Clark (trumpet) Terry and Wendell (bass) Marshall.

A Smash record attendance is expected at the DUKE ELLINGTON DANCE with the CHICK FINNEY TO-MORROW'S STARS at the Masonic Hall, Sunday, May 17. Maestro Ellington, often called "Mr. Music" the bandleader, that's 10 years ahead of time.

TALENT SHOWS ARE BOOMING ALL OVER THE COUNTRY (INCLUDING TED MACK'S AMATEUR HOUR AND ST. LOUIS TALENT ON PARADE) AND BY POPULAR DEMAND "YOURS TRULY'S" WEEKLY TALENT HUNT STARTS AT THE SHOW BAR, TAYLOR & DELMAR, THURSDAY, MAY 14. . . . . DETROITERS LAUD THEIR OWN JEAN DUNN, as the "girl voice of the century" and she's being exploited by theatrical personality Al Green of the Flame Show Bar. . . . STOP! STOP! for only a few seconds to extend sympathy to the bereaved family of the late Oscar Oldham, who was buried this week. Mr. Oldham died from injuries sustained in an auto accident last Friday, May 1. Others injured and now patients of Homer Phillips Hospital are Bandleader Peanuts Whalum and bassist John Mixon.

THE BLUE NOTES CLOSES WITH THE BEST WISHES FOR THE JORDAN W. CHAMBERS "LOYALTY NIGHT" . . . MONDAY, MAY 11, 8 P.M. "POPS" IS TO BE COMMENDED FOR HIS 30 CONTINUOUS YEARS OF PUBLIC SERVICE AND THE NEWEST ADDITIONS TO THE CLUB RIVIERA IS THE LAST WORD.

selling rhythm and blues artists in the business. Ruth Brown's records of "Teardrops" and "Mama," The Clovers' record of "One Mint Julep" and Buddy Johnson's new record of "Hittin' on Me" are all top favorites with the rhythm and blues fans throughout the country.

Biggest Show Production owners, J. T. Gale and Cress Courtney, who have in the past sent out record-breaking packages headlined by Frankie Laine, Nat (King) Cole, Patti Page, Ella Fitzgerald, Duke Ellington and Stan Kenton, are certain that this, their latest venture, will surpass all their previous accomplishments.

Ruth, Lester, Wynonie, Clovers

Joe Louis to Tour With NewBig Rhythm and Blues Show'

NEW YORK—The champion of champions, Joe Louis, whose new comedy act with Leonard Reed recently broke all attendance records at the Apollo Theatre has just signed with Gale Agency to make a limited tour through the South as the headline attraction of one of the biggest "Rhythm, Blues and Comedy" packages ever put together. Traveling under the name of "The Big Rhythm and Blues Show," with the sponsorship of Biggest Show Productions, Joe Louis, assisted by Leonard Reed, headlines this package, along with such favorites as Ruth Brown, The Clovers, Buddy Johnson and his orchestra, Lester Young and his orchestra, Wynonie (Mr. Blues) Harris, Dusty Fletcher, the Edwards Sisters and Stuffy Bryant.



Ruth

"The Big Rhythm and Blues Show" will begin its tour in the middle of July and tour until the end of August, playing large auditoriums and ball parks throughout the South and Southwest. The popularity of the new Joe Louis act, Ruth Brown, The Clovers and the always popular Buddy Johnson will spell a box-office bonanza.



Lester

At the present time, Ruth Brown, The Clovers and Buddy Johnson's orchestra are the top-

Joe Louis 'Package' Show Along Setting Box Office Marks

The Big Rhythm and Blues Show on opening night at the Rollaway Ballroom in Revere, Mass., saw more than 2,000 people turned away. The ten star attraction stars Joe Louis, Ruth Brown, the Clovers, Buddy Johnson and his orchestra, Lester Young and his group, Wynonie "Mr. Blues" Harris, Dusty Fletcher, the Edwards Sisters and Stuffy Bryant. The following night in Newark, N. J. a huge throng over 1,400 fans were turned away. On Sunday evening, over 8,000 Buffalonians turned out to see the Big Rhythm and Blues Show. Grossing $19,500 in Cleveland and $18,700 in Detroit, the Big Rhythm and Blues Show is expected to gross $600,000 in the six week tour.

Taking a leaf from the upsurge in motion picture business during the summer, the producers of the Biggest Shows decided to send out a sensational package ever offered by the biggest package ever offered to a theatre buying public to be presented in the summertime calling it the Big Rhythm and Blues Show featuring such stellar attractions as the newest songstress sensation of the year, Ruth Brown, of "Mr. Blues" Wynonie Harris, the rhythm singing of the group, the Clovers, some wonderful dansapation and rhythm of Buddy Johnson and his big band of the year. Lester "The Prez" Young and his swing group. Comedy by Dusty Fletcher, the Edwards Sisters and Stuffy Bryant and the Edwards Sisters. All this headed by the top personality in sports history, ex-heavyweight champ Joe Louis showing off his newly acquired comedy and dance talents.

Negro Actor Tells Bitter Experiences In Hollywood

(Editor's Note: The following article is reprinted from the Hollywood Review, a new monthly publication issued by the Southern California Council of Arts, Sciences, and Professions in Hollywood. The author, Irvin Mosley, a Negro, has been rated a first-rate actor. He recently starred in the Los Angeles production of "Longitude 49."

By IRVIN MOSLEY

The Motion Picture Industry has produced in these post-war years what it terms a "Negro cycle of films." While these films show generally and to varying degrees something of the cruelty and tures were all written and produced within an industry that, for inhumanity of anti-Negro prejudice in the United States, these pic- all practical purposes, refuses to hire Negroes.

Only the Radio industry is more anti-democratic in this regard. Less than .001 per cent of 15,000 weekly film workers in Hollywood are Negro employees. Almost all of them are employed in menial or janitorial positions.

There are more Negro women judges in America, in proportion to the white population, than there are Negroes working in films!

My first trip to a Hollywood film studio is vivid in my mind and will always remain so. On a certain day last year I came to the gate of a major studio and looked with interest at the beautiful, long buildings set on handsome grounds. I was excited. I had had a good deal of stage experience but I was anxious to act and to speak before the cameras of Hollywood.

A guard directed me to a building on the "lot." I went in full of confidence. A man appeared before me and asked, "What do you want?"

"An audition," I replied.

"Take off everything but your trousers," the man said.

I stared at the man, blushing. Then I began to undress, but I was angry. I had expected an interview, an audition, or to be handed a script to read. I —

"Sorry. We can't use you."

I looked up at the man. "Can I read for you —"

His voice rose. "I said we can't use you."

I buttoned my shirt carefully. I put on my coat and walked out Once more I looked at the long buildings with their sound stages. But this time my face was burning and anger rose inside me. This time the buildings seemed shadowed with evil.

I waited a long time for the bus back to town.

Then I heard that the radio studios were changing their attitudes towards Negroes. I called CBS. The man on the phone said "—well—yes. But I don't think much will come of it. I'm afraid you'll be wasting your time—"

I said quickly, "I'd like to have the audition anyway."

He made an appointment for the following day and looked over the material I brought. He seemed surprised. "I thought you people didn't like doing Negro roles."

I explained that we Negroes objected to stereotyped parts and degrading roles. He seemed to half understand and told me to go ahead. When I had finished, another man had joined the first one. They were both silent, looking me over intently. The second man said with emphasis, "You're an actor. You sure are." Then he shook his head. "Well, we'll see. I'm afraid that—"

I'm still waiting.

I buy the trade papers in Hollywood. I call casting directors. I go out to the studios. I check up on every opening, real or rumored, that I hear about.—"Keep in touch—No Negroes in this picture—call us next week—come around next month—"

So much for one man's story. I'm sure it can be duplicated over and over again by almost any Negro seeking employment in the film industry. And it's no accident that racial discrimination in the film industry shares the limelight with blacklisting, censorship, and political persecutions. All these practices have the same authors, producers, and financial backers. And these same people have the temerity to mouth overseas phrases about America's "democracy" while refusing to practice it at home.

I would like to emphasize one point. The fight against these practices is everybody's business. And it is certainly the immediate concern of the white artist, the white professionals, whose prestige and standing can only rise with each victory for equal rights and fall with each defeat.

The fight against discrimination in the film industry today is the immediate concern and obligation of all.

A Colored Actor Looks For Work In The Film World

BY IRVIN MOSLEY

(Mr. Mosley is the well known colored actor and star of the recent L. A. production of "Longitude 49.")

LOS ANGELES — The Motion Picture Industry has produced in these postwar years what it terms a "Colored cycle of films."

While these films show generally and to varying degrees something of the cruelty and inhumanity of anti-colored prejudice in the United States, these pictures were all written and produced within an industry that, for all practical purposes, refuses to hire colored persons.

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More Women Judges

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Meets First Rebuff

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"An audition," I replied.

"Take off everything but your trousers," the man said.

I stared at the man, blushing. Then I began to undress, but I was angry. I had expected an interview, an audition, or to be handed a script to read. I—

"Sorry. We can't use you."

I looked up at the man. "Can I read to you?"

No Room For Him

His voice rose. "I said we can't use you."

I buttoned my shirt carefully. I put on my coat and walked out. Once more I looked at the long buildings with their sound stages. But this time my face was burning and anger rose inside me. This time the buildings seemed shadowed with evil.

I waited a long time for the bus back to town.

Then I heard that the radio studios were changing their attitudes towards colored.

"Igged" By Radio

I called CBS. The man on the phone said "—well—yes. But I don't think much will come of it. I'm afriaid you'll be wasting your time—"

I said quickly, "I'd like to have the audition anyway."

He made an appointment for the following day and looked over the material I brought. He seemed surprised. "I thought you people didn't like doing colored roles."

Same Old Story

I explained that we objected to stereotyped parts and degrading roles. He seemed to half understand and told me to go ahead.

When I had finished, another man had joined the first one. They were both silent, looking me over intently. The second man said with emphasis, "You're an actor. You sure are." Then he shook his head. "Well, we'll see. I'm afraid that —"

I'm still waiting.

Continuous Run Around

I buy the trade papers in Hollywood. I call casting directors. I go out to the studios. I check up on every opening, real or rumored, that I hear about. —"Keep in touch —No colored in this picture—call us next week —come around next month—"

So much for one man's story. I'm sure it can be duplicated over and over again by almost any colored person seeking employment in the film industry.

It's No Accident

And it's no accident that racial discrimination in the film industry shares the limelight with blacklisting, censorship, and political persecutions. All these practices have the same authors, producers, and financial backers. And these same people have the temerity to mouth overseas phrases about America's "democracy" while refusing to practice it at home.

I would like to emphasize one point. The fight against these practices is everybody's business. And it is certainly the immediate concern of the white artist, the white professionals, whose prestige and standing can only rise with each victory for equal rights and fall with each defeat.

The fight against discrimination in the film industry today is the immediate concern and obligation of all. (Reprint from Hollywood Review, January, 1953).

THREE SIGNED FOR "PLANET MEN"

Leonard Penn, Gene Roth and Nick Stuart will appear in "Planet Men," new Columbia serial.

Bill's Bills: As expected, the final accounting of the estate of the late BILL (Bojangles of Harlem) ROBINSON filed in New York Surrogate's Court showed the dancer to be deep in debt. His assets: a $2,534 diamond ring and $250 honorary police commissioner's badge. His liabilities: $68,990, including $57,425 in Federal and state taxes, debts of $800 to Winthrop Rockefeller and TV MC Ed Sullivan, and $450 owed to restaurateur Toots Shor.

1,200 honor M. Sultewan active at 80

Danced in chorus at age of 63

HOLLYWOOD (ANP) — Life begins at almost any ages, said Madame Sultewane, movie actress and entertainer as she celebrated her 80th birthday in the Hollywood Recreation auditorium here recently.
here recently.

Unusually spry and active despite her age, Madame, which is her real name, went spritely through a song and part of a dance routine which marked her as an outstanding performer years ago.

The sponsors of the birthday party, "Arts In Theatre Society" supervised by Bob Chatterton would not allow her to complete her dance because of her age.

Attended By 1,200

While the affair was by invitation only, nearly 1,200 persons attended and witnessed a very good unrehearsed stage show by some outstannding Hollywood performers.

This was interspersed with the 20th Century Fox picture "In Old Chicago" in which Madame Sultewan played an important role.

Other pictures in which Madame Sultewan played were; Paramounts "Maid of Salem," "Dreams of Love," "Intolerance," "Tarzan of the Apes," "Ladies of the Big House" and "Mighty Joe Young."

Born In Kentucky

Madame Sultewan was born in Louisville, Ky., in 1873 the daughter of Cleo de Londa and a Hindu father.

She started her stage career at the age of 10 when she ran away with a road show, then circuses and finally minstrels.

At the age of 40, deserted by her husband with eight children to feed, she danced on the streets of Los Angeles to earn money to take care of her children.

At 63 and in need of work, she changed her name to Trixie and got a job as a chorus girl in Fox's "Can This Be Dixie." And at the age of 68 won first prize doing a cakewalk.

First Colored Under Contract

Playing a role in D. W. Griffith's "Birth of a Nation," Madame was the first colored contract player ever to appear in motion pictures.

At the age of 75 she amazed everybody by doing a turn at the Lincoln theatre in which she performed strenuous dance routines.

Flowers and gifts and money were showered upon the ageless trouper.

One of her sons, Onest Conley, played the bongo drums for one of the interpretative dancers.

A portrait of Madame Sultewan was presented at the party by a well known Hollywood artist.

When asked how she acquired the name Madame" she erplains that she was raised by her grandmother who was a cook in the home of Mark Hanna. The Hanna family called her "little Madame" and that became her real name.

On the Aisle

This Man Takes Music in Stride, from Handelian Line to Scat Song

BY CLAUDIA CASSIDY

WHEN "Call Me Mister" played the Blackstone six years ago the young baritone who was so good in it came to see me because he wanted to sing a recital. We talked it over and he postponed the idea, considerably to my relief. It wasn't that he had too little to risk an obscure and premature appearance, but that he had too much. And I wish all such confabulations had so happy an ending, for he was William Warfield, who had a resounding success Sunday afternoon in Orchestra hall.

He sang there last spring after I had gone to Europe, and I missed his Porgy in the Gershwin revival, too. So I got the full impact of a free wheeling talent that ranges high, wide and handsome from Handelian coloratura to scat song, that senses the indefinably Parisian fragrance of "Beau Soir," and goes straight to the heart of a ballad, too. Mr. Warfield has an extraordinarily beautiful voice of exceptional range, which without shifting gears has authentic bass and high baritone timbres. He is taking the hard and endlessly rewarding way of bel canto to supreme simplicity of song. But what makes him himself, which is the best thing any artist can be, is that he feels, responds to, and projects music. He gets inside a song.



William Warfield

You couldn't miss that from the instant he began with "Honor and Arms" from Handel's "Samson," no dead aria, but a bravura declaration of heroic stature, made by a man who meant what he said. "O Sleep, Why Dost Thou Leave Me" had the almost drowsy languor of muted legato, but a spine of tone with some of Tibbett's once matchless sound. Bach's good fellows were genuinely exhorted to be merry. I sat right up and took notice. Here was a man who had come to sing.

He sang Hugo Wolf, not because he is half a century dead, but because his songs are alive. He had the gentleness for "Nun wandre, Maria," the mordant thrust for "Trunken mussen wir alle sein." In the French group he caught the pulse of more than "Beau Soir." He underplayed the aria from Verdi's "Simon Boccanegra," perhaps because he meant to step straight into a spine tingling climax with Giordano's "Nemico della patria," which made the concert hall an opera house.

All that was a startling range, and it made sense because you understood not just what he meant, but what he said. His is, in a way, a speaking voice that sings. So it stepped superbly into Aaron Copland's fresh water settings of old American songs, five charmers with something indelible in "Simple Gifts" and "A Long Time Ago." The spirituals were the real thing, which is somehow proud and humble, salty and compassionate. And for encores there were Porgy's "I Got Plenty of Nothing" and Sportin' Life's "It Ain't Necessarily So," that last one on ball bearings of scat. All this with Otto Herz expertly at the piano, but by the time I left Warfield had taken over even that agreeable instrument, and was happily rolling his own.

Maybe "Porgy and Bess" can get along without this man, but as far as I am concerned, the recital stage can't.

Notes

On her way back to England after hospitalization here, Dame Myra Hess wrote to George A. Kuyper, "During the little more than two months I have been in Chicago I have been overwhelmed with expressions of sincere friendship and love in boundless measure. In all the world there is no city that could have shown a bigger heart or warmer hospitality to me in an hour of need. I may say in all sincerity that Chicago has truly become my second home, and I hope you will express to all my many friends my deep appreciation for all their help and good wishes." . . . "Mrs. McThing," starring Helen Hayes at the Erlanger, will end its engagement May 16.

ALTERNATES TO CARRY ON:

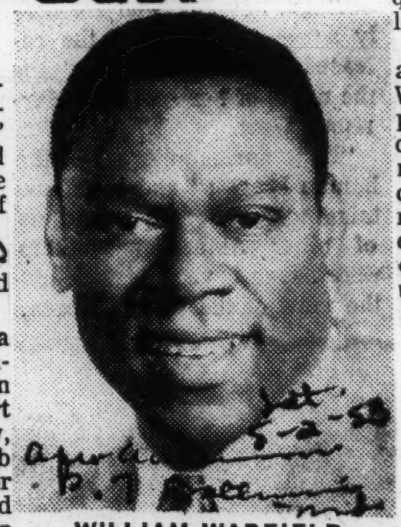
Warfield Let Out Of 'Porgy' Cast

By JAMES L. HICKS

NEW YORK — William Warfield, whose voice made the current issue of "Porgy and Bess" the success that it is, said Thursday that he is quitting the cast of "Porgy" because of contractual difficulties.

Warfield called a press conference Thursday and announced his retirement from the role.

This was just an hour and a half before reporters were summoned to another conference in which Blevins Davis and Robert Breen, co-producers of the show, were to be honored by the Jacob Ruppert Brewing company for "achieveing international good will for the United States" in producing "Porgy" overseas.



WILLIAM WARFIELD
Quits "Porgy and Bess."

Success Altered Contract

Warfield charged that Davis and Breen had signed him to play the role of "Porgy" at half the fee he was making as an artist for Columbia Artists, but that once the play had gained success on Broadway, the producer had come to him with a new contract which would pay him even less.

He said he had turned down their offer and would not appear in "Porgy" in May as has been announed by the producers.

Warfield told reporters he makes from $1,200 to $1,800 a week with Columbia Artists and that when he signed for "Porgy" at $600 a week, his Columbia contract had two years to run. I took the loss, he said, because I believed I could do the "Porgy" role well.

He said the producers of "Porgy" were so anxious to have him sign that they agreed to respect his contract with Columbia and allow him to fill his engagements as a concert artist while still playing the title role.

He said this was done at a time when the success of "Porgy" was in doubt. But, he said, now that the play is doing well on Broadway, the producers have come to him with an offer which not only asks him to take a cut in the "Porgy" role, but also demands that he give up his more lucrative concert roles.

He added that a clause in his contract gave him a percentage of the gate when the play made over $30,000 a week.

Reporters then went directly to the Ruppert Brewery where they laid Warfield's statement before Breen.

Says He's Ill Advised

considered Warfield the "great considered Warfield the "greatest" Porgy ever to appear on the stage; that he and Warfield were "great friends" but that Warfield's management was "ill advising him."

He admitted offering Warfield a salary cut and also of telling him that he could not sign him under a contract which would allow him to leave the cast to do concert roles, but he said it was all a "matter of business" with him.

Breen said he could not afford to let Warfield appear in the cast for five weeks and then leave to go and play his concert engagements because "this would only confuse the public."

Left Up To Warfield

He admitted that his offer amounted to a loss in money if Warfield accepted it but said "it was business and Warfield would have to make up his own mind, it was his decision to quit," Breen said. "We would love to have him back."

After weighing both sides it appeared as being just what Warfield said it was—that the producers of "Porgy" had suddenly found that after using his name to make the play a going concern, they could still make money without him and consequently had offered him a lower salary when his contract was up.

Warfield has not played "Porgy" in New York. He was scheduled to resume the role he had made famous in Europe in May. His contract expires in June. Breen and Davis have agreed to pay him his salary up to June.

Meanwhile, Warfield has obtained permission from Actor's Equity to work at any job he chooses until his concert series begins.

He told reporters that his wife, Lenotyne, who plays the role of "Bess," will remain in the cast.

49c(1)(a) 1953

ETHEL WATERS

'At Home With Ethel Waters' Pleases Critics

By GLADYS P. GRAHAM

NEW YORK. — (ANP) — The veteran Ethel Waters like rich ripe red wine, improves with age and gets sweeter as the years go by. Her "At Home With Ethel Waters' is the smartest classic on Broadway since the English star Bea Lillie's characterization.

Some 22 songs in the show sung as only Miss Waters does, project her past song successes and won for the artist tumultous applause and brought nostalgic recollections to her devoted fans, who packed the 48th Street Theatre to hear her and her gifted accompanist-composer, Reginald Beane.

Miss Waters carried her audience down the sands of time some 29 years, singing snatches from her "Black



ETHEL WATERS

birds," "Rhapsody in Black," "As Thousands Cheer," "A Home and Abroad," "Cabin in the Sky" and "Member of the Wedding" her famous productions.

Standouts were "Supper Time," Irving Berlin's classic, "Dinah," and "Happiness is Jes A Thing Called Joe."

The autobiography in song of Ethel Waters is rich and her eloquence in getting over her themes to her audience. in a style strictly all her own is show business at its best.

Critics have vowed "At Home With Ethel Waters," should last six months or more instead of the stated limited engagement of six weeks set by her sponsors.

The show is staged by Richard Barr and presented by Charles Howden. Settings are by Oliver Smith and the lavish costumes are by Robert MacKintosh.

ONE-WOMAN SHOWCASE:

La Waters back on 'White Way'

NEW YORK—Ethel Waters returned to Broadway last week.

This time she is heading her own one-woman revue entitled, "At Home With Ethel Waters."

Miss Waters was last seen on the New York stage in the long-run drama, "Member of the Wedding."

At 48th St. Theatre

The famous star of stage, screen and radio, has set up camp at the Forty-eighth Street Theatre for a scheduled six weeks with performances nightly except on Mondays.

"At Home With Ethel Waters" played a successful pre-Broadway run last June at the Sea Cliff, a Long Island theatre, where it drew raves from critics.

Miss Waters, with Reginald Beane as piano accompanist, appears in 22 numbers selected from various shows in which she has appeared and tunes which helped make her famous.

Among the songs she is offering are:

W. C. Handy's "St. Louis Blues," "Am I Blue," "On With the Show," "Sleepy Time Down South," "Dinah," "My Man," "Suppertime," "Stormy Weather," "I've Got Harlem On My Mind," "As Thousands Cheer," "Heat Wave," and two spirituals, "Motherless Chile" and "Crucifixion."

THEATER

'At Home With Ethel Waters'

By WALTER F. KERR

FORTY-EIGHTH STREET THEATER

Miss Ethel Waters in a one-woman revue staged by Richard Barr, setting by Oliver Smith, costumes by Robert Mackintosh, Reginald Beane at the piano, presented by Charles Bowden and Mr. Barr.

The first prerequisite for a one-woman show is one woman, and that, gentlemen, is what they've got at the 48th Street. Ethel Waters—long ago known as Sweet Mama Stringbean and a stringbean no longer



Ethel Waters in "At Home With Ethel Waters."

—takes up the curtain on a modest setting which purports to be a living room, walks into it with a bunch of roses, waves mightily and falls right off into twenty-two songs. I'd have settled for forty-eight.

Miss Waters is gray-haired now. She is spectacularly ample. She has altered one of her lyrics to refer to herself with a hint of her eyebrows, as a "senile delinquent." She doesn't do "Heat Wave" because, she says, it's "too frisky" for her these days.

Ethel Waters Show Keeps Fans Tingling

By WILLIAM HAWKINS.

"At Home With Ethel Waters" is a musical resume of one of the most astonishing careers in the American theater. The private story of this star has been widely familiar since the publication of her autobiography a couple of years ago. Now she is reviewing what the public has known of her over the years, with a graciousness and shrewdness that could only have come from a full, rich and hilly life.

The casual image of Miss Waters' songs can be breathtaking. She can do blue numbers as well as blues, standard songs, pop songs, dramatic creations, bop and spirituals with the most remarkable facility.

She has been associated with some of the most everlasting hits of modern times. Maybe it is her long and deep-rooted familiarity with these numbers that makes her renditions of them so unforgettable. Or maybe it is her genius as a musician, which started them in the right direction in the first place.

Whatever the reason, it is still a matter of tingles and tears to hear her deal with "Am I Blue" and "Dinah" and "St. Louis Blues" and "Stormy Weather."

The emphasis these days is on interpretation rather than vocal effects, and for my delectation the star is at her best when she lets her emotional intention ride straight into the audience without any physical embroidery. She can sing in a whisper and chill you if she chooses. Her eyes or mouth can tell you of deep agony or radiant joy in a flash.

Fans Carried Away.

An inspirational performer, Ethel Waters will probably never hit the same peak in any two performances. Last night there were moments when the audience was snatched up unawares and carried away.

"Half of Me," a genuinely comic song, was like that. So, too, were a couple of numbers in which the star's accompanist, Reginald Beane, sang causally along with her.

One was "Bread and Gravy" and the other, "Lady Be Good," which never had it so.

In the career of any singer who has sung so many fine songs there must be strict favorites for every fan, new or old. For me nothing she does can ever bring up the same touching echoes as her songs from "Cabin in the Sky," the title number, and "Takin' a Chance on Love," which she includes on this program.

The show sticks to its title pretty faithfully. It is done in the setting of a handsome, but not ornate, sitting room with a huge picture window which offers Miss Waters an informal frame.

Few Props Used.

A couple of times she steps out in front of a black drop with a prop or two for numbers that are solo sketches. But usually she just wanders around the room until in the end she sits in a big chair and croons a few spirituals with unique simplicity.

'At Home With Ethel Waters'

Charles Bowden and Richard Barr present "At Home With Ethel Waters"; Reginald Beane at the piano; staged by Mr. Barr; setting by Oliver Smith; costumes by Robert Mackintosh. Presented at the 48th St. Theater, Tuesday, Sept. 22, 1953.

Reginald Beane spells her a couple of times during the evening with his refreshing piano. He offers works of his own which have precise rhythmic originality, and some sparkling arrangements of standards.

My only quarrel with this show springs from a couple of grotesque costumes designed for the star, which give her no credit for radiance or talent. I wish she would change back to the pleasant house dresses she wore last summer when she tried this program out.

Despite rave reviews and Audrey Hepburn, "Roman Holiday's" run at Radio City Music Hall will be clipped a couple of weeks. Pressure from "Eternity" and "The Robe" forces a sudden change to hypo box office. So "Mogambo," with Clark Gable and Ava Gardner, is being rushed up for replacement tomorrow. . . . There's no stalling Ethel Waters. That mammy of mood and song premiered her one-woman show in the 48th St. Theater last night, eased through 22 numbers and could have sung another 22 without losing a paying customer. . . . **The Hayworth-Haymes nuptials** will take place, Las Vegas reports, in the Sands Hotel's Gold Room, "locale for press conferences for celebs who stop at the gambling spa." Ha-ha! The Gold Room at the Sands is ordinarily reserved for very special games and buckos who bet $1000 or more on one roll of dice or spin of wheel. . . . **If Vincent Astor marries again,** friends figure it will be the gal on his office staff, for whom, they presume, the Astors were divorced. . . . **"Incompatibility can be the spice of marriage,"** declared Ogden Nash on Jack Sterling's CBS-radioing "Make Up Your Mind"—"If HE has the income and SHE is pat-able."



Waters



Sterling

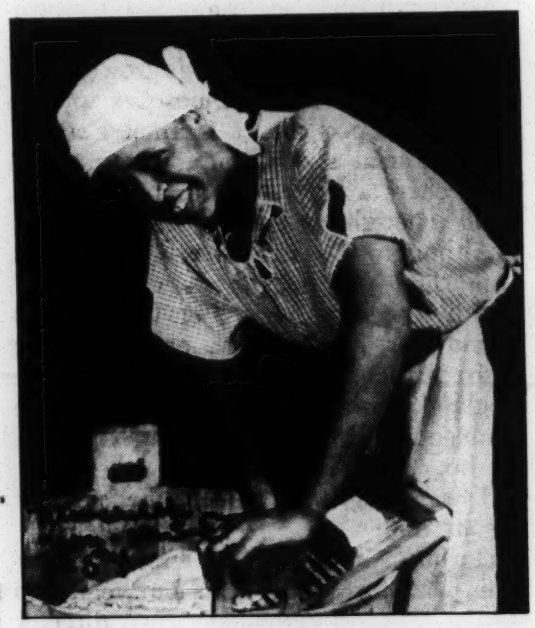
At Home With Ethel Waters (Charles Bowden, Richard Barr) is just what it says it is. Oliver Smith supplies a very modern stage living room for the star and her brilliant pianist, Reginald Beane. Actually Miss Waters might be a little more at home (professionally) in the kitchen of her "Cabin in the Sky."

As Beatrice Lillie proved last year in "An Evening With Beatrice Lillie," also on Broadway, all a one-woman show needs is the right woman, and Ethel Waters is one of the few who can take over a stage practically singlehanded and hold it captive for an entire evening of diversified entertainment.

As to holding down a stage, Miss Waters looks two or three times as hefty as she did when she sang "Shake That Thing"—with appropriate gestures—in 1927. Her hair is grayer and her voice a little wispier. But the difference is negligible. This is still the Negro singer and actress whose way with a song is less a matter of time than of timing.

When she assumes that the audience she loves is equally in love with her, she is perfectly right. And when she sings the "Washtub Rubsudy," Hoagy Carmichael's "Bread and Gravy," Gershwin's "Lady Be Good," Berlin's "Suppertime"—the almost forgotten lament from "As Thousands Cheer"—and a dozen other songs from Arlen, Handy, and others, she is equally capable of high humor or the pathos that distinguished her dramatic work in "A Member of the Wedding."

The star is also lucky in her accompanist. Reginald Beane, who made his stage debut with Miss Waters in a speaking part in "Mamba's Daughters" (1939), has moments alone in which he offers a few of his own facile arrangements of Kern and Cole Porter.



Ethel Waters sticks to her washtub



1930—In "Blackbirds," Ethel Waters sang a parody of "The Green Pastures" in angel costume.



1931—"Rhapsody in Black" had Miss Waters singing "Washtub Rubsudy." This is one of the songs she'll revive Tuesday.



1933—"Stormy Weather," Harold Arlen's great blues song in the "Cotton Club Revue," was the turning point in Ethel Waters' career.

Ethel Waters to Re-create Great Songs of Her Career

By ETHEL WATERS

Smuggled into a Halloween party in a Philadelphia saloon on my seventeenth birthday—I was earning $3.50 a week as chambermaid and scullion in a hotel—I sang to an audience for the first time. I had a sweet, bell-like voice and when I sang "When You're a Long, Long Way From Home," the crowd liked me and I did two encores.

Two vaudevillians at the party told me they could get me a two-week engagement at the Lincoln Theater in Baltimore at $10 a week. On the promise that I could get my job back on my return, I went to Baltimore, where I was billed as "Sweet Mama Stringbean from St. Louis." I sang W. C. Handy's "St. Louis Blues"—the first woman to sing professionally this song long identified as the greatest of blues songs.

That was in 1917. Seven years later I was singing "Dinah" at the Plantation Club, at Broadway and 50th St., following the immortal Florence Mills. My first Broadway musical show was "Africana," a patchwork of little tab shows I'd been playing on the road. I was thrilled when the "Variety" critic wrote: "Ethel Waters is the kick of the show in her specialty. She started with 'My Special Friend Is in Town,' and the first nighters ate up 'Shake That Thing' and 'Dinah.'"

When I open in "At Home With Ethel Waters" this Tuesday night, it will be a little more than twenty-six years since I read my first New York review, and I'll be just as anxious and fearful as I was then. I'll be singing many of the songs I have sung in earlier shows. Remember the 1930 version of Lew Leslie's "Blackbirds"? It almost stranded in rehearsal. In it I sang "Memories of You" and "You're Lucky to Me," and also a parody of a scene in "The Green Pastures," with wings.

Two of the songs I'll sing Tuesday night—one is really a monologue—are from "Rhapsody in Black," a musical in which I found myself shortly after "Blackbirds" foundered in Newark. They are "Washtub Rubsudy" and "Dance Hall Hostess." It was in "Rhapsody," too, that I sang "You Can't Stop Me From Lovin' You."

Next Tuesday night would not be an Ethel Waters show, I suppose, unless the audience heard "Stormy Weather." In the summer of 1933 I was engaged by the Cotton Club in Harlem. A new song by Harold Arlen was handed to me. I didn't like the arrangement—it had a lot of mechanical devices to give storm effects. When I took it home I decided it needed a dramatic reading.

Singing "Stormy Weather" was the turning point in my professional life. In my book, "His Eye Is on the Sparrow," I have written thus about it: "When I got out there in the middle of the Cotton Club floor I was telling the things I couldn't frame in words. I was singing the story of my misery and confusion, of the misunderstandings in my life I couldn't straighten out, the story of the wrongs and outrages done to me by people whom I had loved and trusted."

One night a frail little man named Irving Berlin came to the Cotton Club to hear me sing "Stormy Weather." The next day he sent for me to tell me that he wanted me to appear in "As Thousands Cheer," which Sam H. Harris was to produce, with Clifton Webb and Marilyn Miller. My four Berlin songs in that show were "Heat Wave," "Suppertime," "I've Got Harlem on My Mind" and "To Be or Not To Be." It is "Suppertime" I'll be singing Thursday night.

"Heat Wave" is a little too frisky for me after twenty years—it calls for too many gymnastics. Many thought it heresy to put a dirge like "Suppertime" into a gay revue. It is the story of a colored woman getting the evening meal ready for her husband who has been lynched. Marilyn Miller and Clifton Webb weren't enthused about it because they followed it with a gay bedroom dance. But Sam Harris insisted it stay in. Now it's part of the Waters trademark.

It would be seven years before I'd open in another musical, "Cabin in the Sky." It was during this interval that I played my first straight dramatic role—Hagar in "Mamba's Daughters." I gave up many night club engagements to play Hagar and I waited three years for her. It was worth it.

In "Cabin in the Sky," as Petunia Jackson, with a no-account husband, I sang the title song and "Takin' a Chance on Love," two of my best known numbers.





1934—"Heat Wave," from "As Thousands Cheer," was one of Miss Waters' most vivacious songs.

1940—"Taking a Chance on Love," in "Cabin in the Sky," was a big Ethel Waters hit, later repeated in movie.

Ethel Waters Back With a Solo Show

By WALTER F. KERR

It may be that Ethel Waters is the most serenely self-possessed woman in the world, and I don't know why they don't tap her for the United Nations. When she sails onto the stage at the 48th St. Theater to open a musical soiree called "At Home With Ethel Waters," she really looks as though she had just bustled in from a day of shopping, that she was both astonished and delighted to see you, and that she had no doubts whatever that this informal gathering was bound to be a whopping success.

Miss Waters asks no favor and exhibits no fear. I can't think of another performer who wouldn't betray some slight signs of nervousness at having to hold up a two-hour concert—she is only out of sight long enough to make the necessary costume changes—all by herself. But here she is, a happy titan, beautifully unruffled.

"Ain't Gonna Sin"

She moves placidly to the footlights and, with a grin which puts the proscenium expanse to shame, eases slyly and surely into a bit of mock repentance while she says, "I'm gonna tell my mammy I ain't gonna sin no more." She leans eyes just for expression.) She leans against the piano and remembers "Am I Blue?"

She strolls forlornly around a suddenly deserted living room as she grieves her way through "Stormy Weather." She relaxes into an armchair for a few spirituals. And then she's on her feet again to promise you, personally, that there is a cabin in the sky.

Silver Threads

No matter that the years have lightened her hair and erased her waistline. No matter that the voice is reedy where it used to be magically mellow. No matter that the scenery around her strongly suggests its summer stock origins, or that the costumes she is wrapped in are just this side of dreadful. Ethel Waters is her own woman, she knows exactly what she can do, and she does it with joyous command. She stands in the fear of the Lord and of nobody else.

When you see Miss Waters in a straight play you sometimes remember, with a jolt of astonishment, that she is also a singer. When you listen to her sing at the 48th Street, you always remember that she is an actress. The musical rhythms are curious and wonderful. But behind them, and flashing through them, is a powerful instinct for the telling inflection, the precisely right emphasis, the illuminating and exhilarating grimace.

With her voice gradually sifting away—sometimes it is no more than a delectable squeak—the star must rely more heavily on her lyrics now. She treats them with great fondness, rolling them on her tongue with devastating relish, slapping them suddenly against the beat of the music, letting them slip and slide all over the keyboard without ever missing a point.

Real Emotion

There is the calm conviction of an actress in her most casual gesture, too. In a number called "Washtub Rubsudy" she unexpectedly scrapes her knuckle on a washboard. You believe it, and almost find yourself wondering if she isn't going to have to go offstage to repair the damage.

In "Dance Hall Hostess" she collapses onto a chair after a bad bout with a customer, and slowly and achingly takes off one shoe. Every wince is authentic, not just the customary comedy business of the music-hall buffoon, but the rich and dimensional clowning of an artist who has done time in tragedy, and may do it again.

The only respite the singer permits herself is an occasional—and expert—interlude by her pianist, Reginald Beane. How much you are going to like the evening, then, is going to depend almost entirely on your passion for Miss Waters. Since my own is absolutely indestructible, I'd have kept at her until she uncorked the rest of the repertoire.

Something Is Missing

Just one admission, I think, must be made: those liquid, wavering high notes have, after so much splendid use, begun to disappear. When a medley blends over into "Cabin in the Sky," you listen closely for the miraculous octave-jump on the word "Mis-ter" and you can almost hear it as it used to be, but not quite. (After all, that's what record albums are for.)

Miss Waters always did flirt with infinity on her most characteristic tones, stepping lightly but firmly where other angels fear to tread, and it's too much to suppose that this sort of contest with the stratosphere should go on forever.

One of these days, of course, that whole top range is going to float off into space for good, leaving not only Miss Waters but a good many of the rest of us earthbound. For the moment there is just enough there to display the peculiar and fascinating shape of the singer's improvisational style. It may be an echo, but it's an unforgettable one.

49c(1)(a) 1953

Theater News



Ethel Waters, who will re-create a scene from "Mamba's Daughters" for "Highlights of the Empire," a benefit performance for the American National Theater and Academy at the Empire Theater Sunday evening, May 24.

Ethel Waters Will Try Out One-Woman Show in Stock

By Bert McCord

With an eye toward Broadway in the fall, Richard Barr is setting up a show to be called "At Home With Ethel Waters," which will be tried out for twelve weeks of summer stock. The title indicates the nature of the show which will be an evening of songs and sketches rendered by the star of "Cabin in the Sky," "The Member of the Wedding" and other Broadway hits.

"At Home With Ethel Waters" will be virtually a one-woman show. The only performer on stage, aside from Miss Waters, will be Reginald Beane, who will be featured at the piano. An artist in his own right, Mr. Beane has served as accompanist for the star for many years.

The musical numbers will include songs that have been identified with Miss Waters and others that never have been. The show itself will be staged by Mr. Barr in a living room, giving the impression of a party, with the audience as guests.

tunes that have been identified with the inimitable singer, who helped popularize W. C. Handy's "St. Louis Blues," "Stormy Weather" (much imitated, but never equaled), and others, as well as sketches from various successful plays in which she has been featured.

The setting of the presentation will be in a comfortable living room in an informal atmosphere with the audience as guests.

i

ETHEL WATERS

Ethel Waters Tabbed For One-Woman Show

NEW YORK —When Ethel Waters appeared as "Hagar" in Mamba's daughters; when she came on in "Member of the Wedding" and even further back when she was in her own (financed) show "Miss Cakico" and others critics said "She's the whole show."

Well late this summer Miss Waters is to appear in summer stock titled "At Home With Ethel Waters" where she is to be officially credited with being the entire setup. Only other person on stage during Miss Waters performance will be Reggie Bean, her accompianist of many years.

Richard Barr who is producing says it will be a one woman show with the audience as guests at the party which is the vehicle. "And," says Mr. Barr, "I am sure this will make Ethel happy. There is nothing she likes better than going all out to please her audience. And in this case she is given the chance to step out."

In "At Home With Ethel Waters," the famous artist will be heard in numerous songs. Some of the tunes will be oldies that brought her fame, like "Stormy Weather," "Dinah" and others. She will also feature some of the tunes she sang in Broadway plays like "As Thousands Cheer" and "Cabin in the Sky."

In accepting the role Miss Waters will be doing the things she likes best, acting in stock. She is still a great singer but prefers talking roles with some singing like will be provided for her in this new show."

nah" in the "Plantation Revue of 1924," proves she can still handle the Carolina cutie—or any other song. Miss Waters sings a program of twenty-two numbers that includes blues, spirituals, a minstrel song, Harlem patter pieces and a solid sampling of such specials as "St. Louis Blues," "Taking a Chance on Love" and "Cabin in the Sky."

The setting for "At Home" is the star's apartment living room—a device intended to take the show out of the recital class. Pianist Reginald Beane provides wonderful accompaniment and also holds the spotlight on two solo spots.

Whether Director Richard Barr will bring the show to New York this fall depends on the next few months, during which Miss Waters will divide her summer appearances between "At Home" and "Member of the Wedding."

...RE WATERS OVER BROADWAY:

Ethel Plans One-Woman Stock Show

NEW YORK — "There's no business like show business," and Ethel Waters is sticking with it.

The star of such Broadway hits as "Mamba's Daughters," "Cabin in the Sky," and "Member of the Wedding," among others, may be back in the main showcase in the fall with her own vehicle.

Richard Barr, Broadway producer, is building a new vehicle a one-woman show, to be centered not around, but on Miss Waters as the only character.

At Home Atmosphere

The title at this time is "At Home With Ethel Waters," which is being readied for 12 weeks of summer stock with an eye on Broadway.

The only other person to take part in the new Waters' show will be Reginald Beane, pianist, who has served as Miss Waters' accompanist for several years.

The format of the show will be built around the many hit



ETHEL WATERS

Ethel Waters In Strawhat Opus

SEA CLIFF, L. I.—"At Home With Ethel Waters" opened here last week at the Sea Cliff Summer Theatre and presented the great star in a two-hour hour de force which, according to Variety, "gives La Waters undisputed claim to the title of "One and Only."

The star, who introduced "Di-

Theater News

Ethel Waters Show Is Set For Broadwav Run in Fall

By Bert McCord

Herman Levin is winding up a deal to bring Ethel Waters to Broadway early in September in her one-woman show which Richard Barr staged for a summer tryout. Under the title "At Home with Ethel Waters," the show opened June 29 at the Sea Cliff (L. I.) Summer Theater where the star was roundly praised by the "Variety" reviewer who called the program "a two-hour tour de force that gives la Waters the title of 'One and Only.'"

Mr. Levin's move is parallel to the one executed last year by Edward Duryea Dowling who brought Beatrice Lillie from stock to the Booth Theater in the enormously successful "Evening with Beatrice Lillie." And Mr. Levin would no doubt like to install Miss Waters at the intimate Booth, but that house is currently given over to M-G-M's "Julius Caesar." However, if the film distributor doesn't renew his option in September, Mr. Levin will probably grab it.

"At Home with Ethel Waters" has been staged by Mr. Barr in a living-room, a device intended to take the recital curse off the show. With her regular accompanist, Reginald Beane, at the piano, Miss Waters — to quote the "Variety" critic again — "sings above, below and around a program of twenty-two numbers that includes blues, spirituals, a minstrel song, Harlem patter pieces and, of course, a solid sampling of such specials as 'St. Louis Blues,' 'Taking a Chance on Love,' 'Summertime' and 'Cabin in the Sky.'"



Ethel Waters is the star of a program called "At Home With Ethel Waters," which Charles Bowden and Richard Barr will present for six weeks beginning Sept. 22 at the 48th St. Theater.

Ethel Waters A Hit On Broadway

BY JAMES D. GERSHMAN
International News Service Staff Correspondent

NEW YORK — (INS) — They brought Ethel Waters back to Broadway Tuesday night and with her what may well be the first hit of the new season.

Broadway's stumbling start, marked by such quick-closing efforts as "A Red Rainbow," "A Pin To See The Peepshow," and "Carnival In Flanders," was given much needed verve by a witty, foot-tapping, and nostalgic one-woman show titled appropriately, "At Home With Ethel Waters."

It was not graced with show girls, flashy production numbers or even a Rodgers and Hammerstein tune. But it had a pudgy, 53-year-old woman who still knows how, as Brooks Atkinson once said, to make a song stand on tiptoe.

And for two hours, the former Philadelphia chambermaid who began her career at $10 a week with a then-obscure number called "St. Louis Blues" sang the songs which had made her famous.

There was "Am I Blue," "Sleepy Time Down South," "I Ain't Gonna Sin No More," "My Man," and Hoagy Carmichael's "Bread and Gravy."

There was Irving Berlin's electrifying, and little-known piece called "Suppertime," depicting the thoughts of a woman whose husband had just been lynched.

And there were "Dance Hall Hostess" and "Washtub Rubsudy," two comic masterpieces from 1931's "Rhapsody in Black."

But it was more than just a recital. The performance was laced with the masterful timing, whimsy and drama that Ethel demonstrated during her last Broadway appearance — as the mammy in the prize-winning "The Member of the Wedding."

Ethel, however, was not without help tonight. Also appearing on stage was her accompanist of 15 years, Reginald Beane. He contributed four solo piano numbers, and 50 per cent of a show-stopping duet on "Lady Be Good."

'Stormy Weather' Girl Superb In Latest Hit

By JAMES D. GERSHMAN

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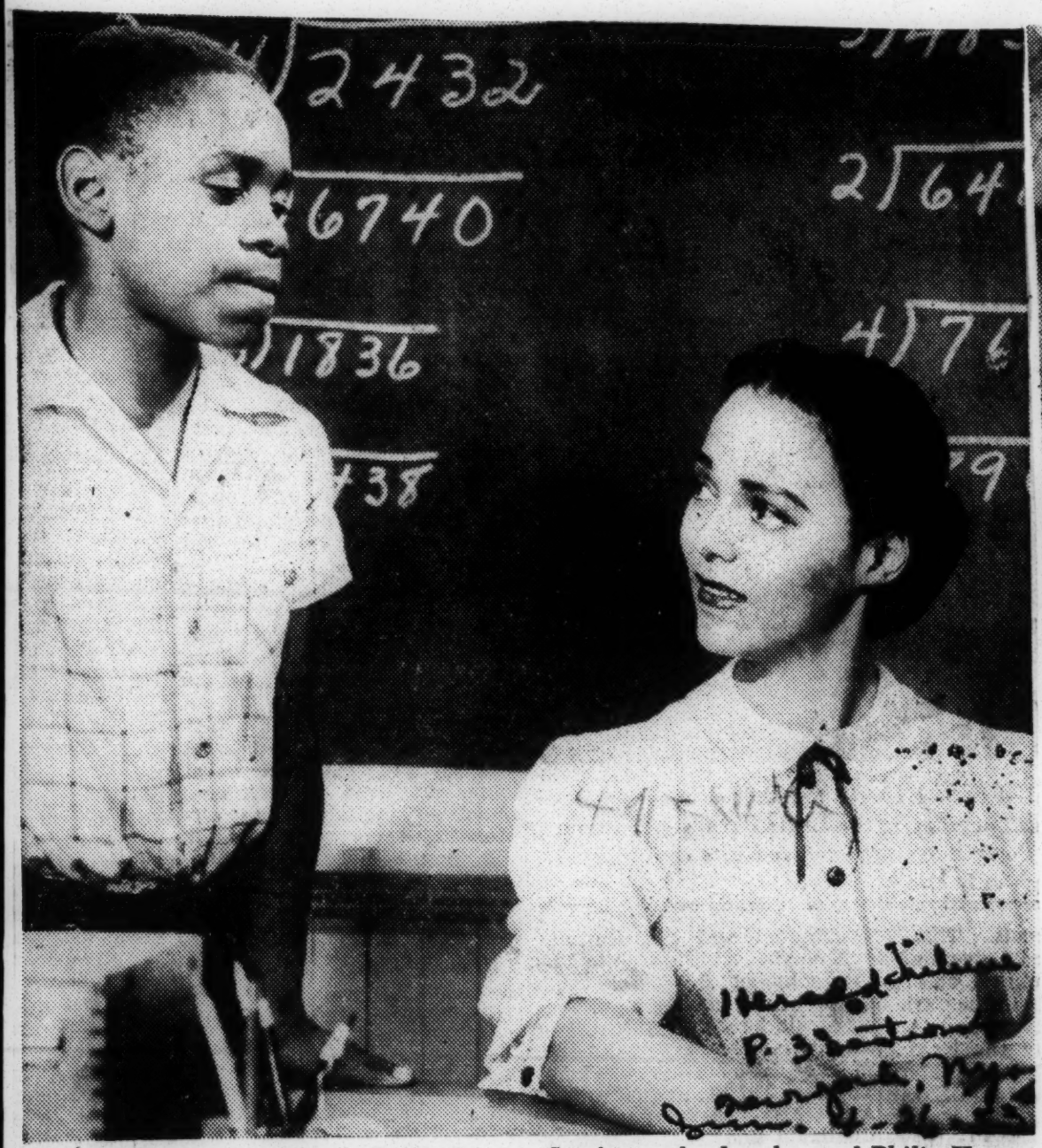
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MAKES ACTING BOW: Edna Mae Robinson, wife of Ray Robinson, former holder of the middleweight title, will portray the role originated by Judy Holliday in "Born Yesterday," opening tonight at the President.



"BRIGHT ROAD"—Dorothy Dandridge is a Southern schoolteacher and Philip Hepburn an independent-minded pupil in the movie opening Tuesday at the 55th St. Playhouse. The picture is based on the story, "See How They Run."



Philip Hepburn is comforted by Dorothy Dandridge, his school teacher, after a beating in "Bright Road," opening on Tuesday at the 55th Street Playhouse.

FIRST STEPS ALONG A 'BRIGHT ROAD'

By EMMET LAVERY

Author of the screenplay of M-G-M's "Bright Road"

AS the birds fly, it's quite a few miles from the United States Supreme Court in Washington to a fourth grade school, deep in Alabama. But it's not so far, as you figure the mileage on films. It's only a few blocks from Radio City Music Hall, where Metro was presenting "The Magnificent Yankee," for which I wrote the script some two years ago, to the Fifty-fifth Street Playhouse where the same company is about to offer "Bright Road," my adaptation of "See How They Run," a Christopher Prize story by Mary Elizabeth Vroman.

The distance is even shorter when you look at it in terms of human personality. Mr. Justice Holmes at ninety and C. T. Young, a Negro lad, at eleven have a lot in common, even though one is a character from life and the other is a character from fiction. For instance, there is the matter of caterpillars turning into butterflies.

"I think it not improbable," said the Justice, in the course of a public address, "that man, like the grub that prepares a chamber for the winged thing it never has seen but is to be—that man may have cosmic destinies that he does not understand."

Long Memory

This is not, of course, a line that you will find in the screen version of "The Magnificent Yankee." It belonged there and I did my best to put it in but something has to be left out, when the running time of a film is fixed and determined in advance. So we never did shoot the scene in which Holmes brings a cocoon to Brandeis and, as the butterfly breaks through the web, the two judges recall their youthful days, and reaffirm the beauty and the wonder of life.

But I wrote the scene and, as writers have a way of doing, I remembered the scene. And when we began to develop the basic continuity for "Bright Road," the caterpillar and the butterfly kept working themselves into the story.

For a Negro boy in the fourth grade, as for a Justice of the United States Supreme Court, the caterpillar was a thing of wonder and a thing of joy.

Fortunately enough for all concerned, this symbolism struck exactly the same note for Sol Fielding, our producer; for Gerald Mayer, our director, and for Mary Elizabeth Vroman, the author of the original story, who left off airplanes, and it was through the school teaching for several weeks drawing and making of airplane and came out to Hollywood to help models, that the teacher finally us prepare the story for production.

Teaching Plus

In the story, as originally published in Ladies Home Journal, the special interest of C. T. Young was something else. It was a lively regard for the mysteries of C. T.'s life: something to accentuate the mystery of growth and change.

So by degrees, we moved on from airplanes to caterpillars, that we look at the film again, we from machines with wings to creatures with wings, but here, as realize that we haven't made a elsewhere, we tried to stay with so-called "Negro film" at all. True, the story as originally written. It the actors are Negro, with one was not our job to write a new exception. The action takes place story; our job was merely to ex- in a school in Alabama and there pand the story in visual form, to are no white families visible on develop the characters according the screen. But the story is not to the pattern established by Miss Vroman. We tried to be honest and we tried to be simple and, now and then, we succeeded. But we did not try to write a "Negro story": the story is some-

thing that might be happening at this moment in any school in the country and, if film audiences forget that they are watching Negro children, this isn't going to hurt one bit. It's all part of the pattern.

And how did the pattern evolve? How did Miss Vroman, in her first published story, have the candor to show segregation and the patience to refrain from commenting on it? I asked Miss Vroman that question the first day I met her in Hollywood, the day we welcomed her to membership in the Screen Writers Guild.

"I just wanted people to love my children," she said. "Oh, I know—we've had lots of angry stories by angry writers. But it didn't change anything, getting so angry. I just thought about how much I loved them and tried to put it down on paper—that's all."

That's all—and that's everything.

SCREEN

'Bright Road'

By OTIS L. GUERNSEY Jr.

"BRIGHT ROAD"

A screen play by Emmet Lavery, based on the story "See How They Run" by Mary Elizabeth Vroman, directed by Gerald Mayer, produced by Sol Baer Fielding, presented by Metro-Goldwyn-Mayer with the following cast:

Jane Richards ..... Dorothy Dandridge
C. T. Young ..... Philip Hepburn
School Principal ..... Harry Belafonte
Tanya ..... Barbara Ann Sanders
Dr. Mitchell ..... Robert Horton
Tanya's Mother ..... Madie Norman
Booker T. Jones ..... Renee Beard
Boyd ..... Howard McNeely
Lloyd ..... Robert McNeely
Rachel Smith ..... Patti Marin Ellis
Sarahlene Babcock ..... Joy Jackson
Roger ..... Fred Moultrie
George ..... James Moultrie
Mary Louise ..... Carolyn Ann Jackson

School Days

THE new film at the 55th Street Playhouse is an appealing story about fourth-grade children and the young teacher coping with the problem child. Both teachers and pupils of "Bright Road" happen to be Negroes in a country school, but the Emmet Lavery script, based on Mary Elizabeth Vroman's story, "See How They Run," is a generalization about childhood rather than a color-line drama.

Under Gerald Mayer's direction, a cast of adults and youngsters acts out classroom vignettes in ingratiating style. Love of home and of nature are part of their experience, along with a class play, arithmetic lessons and an occasional cross-purpose. "Bright Road" treats its children with tenderness and a sense of humor while teaching them a lesson or two. There is more affection than preachment in it, and it is a warm and pleasant motion picture.

Small in physical size, intimate in treatment and constructive in over-all conception, "Bright Road" is the kind of picture which attracts awards from agencies promoting social welfare. It is less of an argument, though, than an appreciation—an appreciation of a child's questioning mind, vivid friendships and enmities and puzzling emotional storms.

The central figure in the story is a boy named C. T., played by Philip Hepburn, a nature-loving youth with anti-social tendencies and a hatred for "lies" like Santa Claus, fairy tales and poetic exaggeration. The script simply tells how his teacher raises him from a poor student to a good one, from an outcast to a citizen, by encouraging his good tendencies and militating against his bad ones. The death of his boon companion, a girl, causes a striking relapse, but he is made to see that there is room for faith and hope in an existence which allows a caterpillar to turn into a butterfly.

"Bright Road" is sentimental, but there is the proper seasoning of bitter along with the sweet. Most of the children come from families whose only wealth is mutual affection. Their occasional cruelty to each other is suggested, and the underlying theme of travail is represented by a haunting ballad sung by the school principal (Henry Belafonte) in a moment of leisure.

Some embarrassing questions are asked about God's color in a Sunday School class, but otherwise there is no accent on the minority factor. Small as it is, the film is sketchy on most other matters, too, but the sketches have an accuracy of dramatic line which give these seemingly minor events a strong relation to the larger and detailed pattern of life in the growing-up period.

Dorothy Dandridge gives a most likable performance as a pretty, intelligent girl full of ideals and humane purpose in her first year of teaching. Young Hepburn, playing C. T., has an amateurishness which is somehow fitting as he romps ecstatically with his dog in a sunny glade or frowns in childish skepticism at book-learning. The girls and boys around him go about their busines without trying to woo the camera, under direction that stands for no nonsense and makes the most of its simple values. "Bright Road" is a movie about children playing and learning, and it enfolds the bad along with the good in an affectionate and sensible embrace.



Philip Hepburn in "Bright Road."



Juanita Hall will have the leading role in "Cabin in the Sky," which will be presented next week at the Sea Cliff (L. I.) Summer Theater.

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CARMEN JONES

A LITTLE BIT OF BROADWAY:

'Carmen Jones' brings thrills to Baltimoreans

By E.B. REA

AFRO Theatrical Editor

BALTIMORE

A little bit of Broadway was presented at Baltimore's Polytechnic Institute last week and made a big hit.

It was the tab version of "Carmen Jones" with its original star, Muriel Rahn, supported by other talented members of the original version.

Sponsored by the Epsilon Sigma chapter, Delta Sigma Theta Sorority, the play attracted a fair-sized, attentive and understanding audience, which was generous with its applause.

Skillfully Produced

Without theatrical backdrop and properties (moveable scenery) under the direction of Dick Campbell, it was a direct, passionate and skillful production.

Far and away from its original presentation on Broadway, which opened on Oct. 13, 1943, and enjoyed 938 performances, and 263 on tour, with 125 cast members and a 60-piece orchestra, its present 10-member cast, with only piano accompaniment, is still a beguiling drama and a tribute to the condensing ability of its producer.

Miss Rahn proved to be the same sensuous, seductive and tantalizing "Carmen" but she has improved in stature of voice and theatrical experience, since playing on Broadway, which produces a more mature "Carmen" from the standpoint of know-how.

No Blase Comedy

Things that can be appreciated about the musical comedy are the facts that it does not have a colored approach and does not resort to low comedy.

Rahn and Co. did not disappoint their hostesses or the appreciative audience.

The play is a modern version by the versatile Oscar Hammerstein II of the famous opera "Carmen," by the French composer, Bizet.

The basic story of the two productions is the same and the favorite arias and ensemble numbers have been faithfully transposed from the opera to the musical play.

Has Universal Appeal

The transformation makes one pause and realize, in a striking way, the strong and universal appeal of music.

As many of us have heard and seen the original "Carmen," we could not help but note how the powerful emotions of love, jealousy and hatred (to list a few) are to be found in about equal proportions in all people.

The Spanish gypsy from a cigarette factory with her flashing shawl and castanets is basically the same kind of character as "Carmen Jones," the war worker in her up-to-date American clothes.

The People The Same

The weak lover who forsakes his childhood sweetheart for the faithless "Carmen" and kills the latter, after she has ruined his life, is just as pitiful in khaki as in the uniform of a Spanish soldier.

The big time crowd in a modern city cafe reacts about the same as the gypsy girl and their smuggler friends in a Spanish town tavern.

The superstitious fears of the poor and uneducated can be matched in every land.

Cuts Equally As Deep

Somehow, a dagger in a Spanish hand that stabbed the fickle Carmen outside the bullfight arena in Spain, cuts as deeply as a knife wielded by a colored soldier near the entrance of a Chicago prize fight arena.

The two-hour long, two act play, with its original songs, is closely knitted, with no lagging moments, and tells its story with professional facility.

Miss Rahn Admirable

All the parts are played with sincerity and perception.

Miss Rahn's flirtations, sensuous singing and passionate acting are admirable, her costumes very befitting.

Luther Saxton (Corporal Joe), chief male star, and Coletta Warren (Cindy Lou), whom he deserts for the flirtatious "Carmen," stand out individually.

Avon Long, formerly of "Porgy and Bess," assays a double role as Pvt. Eddie Perkins and Dink, with Kelsey Pharr, former member of the Delta Rhythm Boys and several Broadway productions, alternating between Corporal Morrell and Rum.

Musical Support

Audrey Vanderpool as Frankie; J. (Flash) Riley as Sgt. Brown; William Dillard, as Husky Miller, the prize fighter; Fredye Marshall, as Myrt, and Campbell, as Mr. Higgins the club president, each played their roles with a particular sense of individuality.

Julian Stein, musical director and pianist, the only white member of the cast, accompanies his directing from the piano with vitality and beauty of musical phrasing.

Mr. Campbell, an actor-director, who is responsible for the current version of "Carmen Jones," has produced over 30 plays in Harlem and was co-ordinator of colored talent for USO Camp Shows during the war.

It is significant that several universities and colleges have booked "Carmen Jones" for this season. It is a play that any audience should enjoy because it is a piece of art enacted by artistic players.

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FINIAN'S RAINBOW

Memphis outlaws 'Rainbow'

MEMPHIS, Tenn. — The tab version of Broadway's "Finian's Rainbow" has been banned from showing here.

The reason: The play has a mixed cast of six colored and six white players.

The production, staged and produced by Buck Campbell of New York, was to have been presented at Ellis auditorium by the Zeta Phi Beta sorority.

Memphis censors won't permit legitimate shows to perform with interracial casts. Motion pictures portraying colored on equal basis with whites are also taboo.

ARTISTS TRIUMPH HERE DESPITE CLOSING

Numerous shows have closed on Broadway including the fabulous "Porgy and Bess" and "Take A Giant Step." However, the artists are a hardly lot and contribute their bit in high and low places. Earle Hyman who is securing raves in Shakespeare Guild Festival revival of "Othello," in which he is the dark Moor, thrilled TV viewers when he appeared as the famed Frederick Douglass, noted abolitionist in CBS-TV "You are There: At the Gettysburgh Address."

Roland Hayes celebrated some 30 years on the concert stage at his Carnegie Hall recital in which his admirers packed the hall to the rafters to hear the 60-year-old Prince of Song, with the magical tenor voice.

Adele Addison, Town Hall, Camilla Williams and Violinist Penelope Johnson for Hunter College and Pianist Ann de Ramus for Town Hall are all looked forward to. Meanwhile June Mechon's bird-like soprano voice is in gear for brown baby lullaby time as an expectant mother in her White Plains rendezvous.

The Canada Lee Foundation held its first inaugural party and presented scholarship awards to Carl Holman to continue work on his degree at Yale in fine arts and to Charles Harrigan. Harrigan is continuing his apprenticeship at the Savory theatre.

Radio City Music Hall has begun its 21st year of the famed "Nativity," a brilliant pageant along with the world premiere of MGM "Easy to Love." Persons of all creeds come from far and near to witness this brilliant three-part program.

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THE GRASS HARP

AT CIRCLE-IN-THE-SQUARE



The New York Times

L. to r.: Ruth Attaway, Clarice Blackburn and Ray Stricklyn in a new production of "The Grass Harp," opening tomorrow night.



In Revival—Ruth Attaway stars in the revival of Truman Capote's "The Grass Harp," which opened at the Circle on the Square Theatre, New York, April 27. Miss Attaway, who appeared in the Broadway version of "The Grass Harp," is one of the fastest rising actresses of today's theatre. She will soon be seen in a featured role in 20th Century-Fox' movie, "The President's Lady."



IN DOWNTOWN PLAY: Ruth Attaway, who portrays the role of the housekeeper in Truman Capote's "The Grass Harp," which is having a successful revival at the Circle-in-the-Square Theatre.

49c(1) (b) 1953

MERCHANT OF VENICE

Earl Hyman Plays Moroccoan Prince

Afro-American p.7

49c(1)(b)

NEW YORK — Earl Hyman, North Carolina-born youth with art in this soul and a star in his eye for the dramatic arts, is making history in the coveted role of the Prince of Morocco with the York City Center drama company in the "Merchant of Venice," at the City Center theatre, 131 W. 55th st.



MR. HYMAN

Hyman, who recently returned from starring in a major production while in London, for the past two years and who presented his own show over the British Broadcasting Company for some ten weeks, "Calling West Africa," has made a laudable record in the legitimate stage, television and radio.

In the current production, under the direction of Albert Marre, the tan actor is featured along with Luther Adler, Margaret Phillips and Philip Bourneuf in the Shakesperian play which is the final production of the company here this season.

Born in Rocky Mount, N.C., and reared in the East, young Hyman is the nephew of Dr. John O. Plummer, owner of his own eye, ear, nose and throat infirmary in Raleigh, N.C, and the grandson of Mr. and Mrs. Baker Plummer of Warrenton.

Hyman's ability in the Shakespearian field was highly recommended by the English actor John Gielgud, who coached the star in American and later when he went to London to star in "Anna Lucasta."

Hyman's 'Othello' role wins plaudits

NEW YORK—The Shakespeare Guild Festival company, with a Broadway cast of players under the direction of William Thornton made history here recently in the featuring of youthful Earle Hyman as Othello the Moor in an otherwise all-white cast of notables.

Mr. Hyman is perhaps the first to be so honored since Paul Robeson's sensational portrayal of the part on Broadway a few years back opposite Uta Hagen.

Flown from Europe in time to join the unique company, Hyman's interpretation has been hailed as one of dynamic impact, sincerity and product of long and diligent Shakespearean study.

Supporting him in the part of Desdemonia, wife of Othello, is Blanche Cholet. Also in stellar roles are director Thornton, as Iago; William Landis, Hubert Beck, Erle Hall, Forrest Compton, James O'Brien, Jacqueline Brookes, Joan Shepard and Margarita Borroughs.

The play is being presented at the Jan Hus Theatre auditorium.

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OTHELLO



STAY EXTENDED—In a precedent-making move the Shakespeare Festival Guild in its production of Othello in New York at Jan Hus Auditorium is extending the play indefinitely by public demand. New York and out-of-towners are excited over the work of actor EARLE HYMAN pictured here with BLANCHE CALOT his Desdemona in the Shakespeare intercultural play directed by William Thornton.

'Porgy And Bess' Not Insulting

"Porgy and Bess" is neither an insult to colored people nor a disgrace to America, so says R. Hayes Strider, acting head of the Department of Music at Morgan State college, in a release to the AFRO this week.



Mr. Strider

Mr. Strider says: "My defense of Porgy and Bess is an easy matter.

"The play has the unanimous backing of every major critic in the large cities of the United States, Europe, and England, where the production has appeared.

"The play possesses the qualities essential to great drama, namely, sincerity and simplicity.

"The largest assembly of available talent is currently playing to standing room only audiences.

"The play guarantees a large cast, and still greater orchestra, steady employment.

"We are too sensitive and opposed to stereotype characters. The high calibre of the individual performers counteracts any would-be degrading stereotyped characterization of colored Americans.

The time of the play is set as the past, but it might well be 1953.

"Wakes for the dead are common throughout the south and in many colored settlements in the north.

"Burial saucers" are used today.

"Sporting Life," portrayed by Cab Calloway, is a common character in the south.

"I challenge anyone to turn off into the alley tenements of Baltimore's Pennsylvania ave., Philadelphia's South st., Washington's 7th st., Brooklyn's Fulton ave., Manhatttan's Eighth ave., on a hot summer day or night and deny the fact that life in the rough is not more interesting than fiction.

"Attend any night court and witness the show of a lifetime free of charge."

Editor's Note: Mr. Strider is director of the college bands of Baltimore and is now on leave to study under a scholarship. He has taught at Savannah (Ga.) State College, Alcorn (Miss.) A. and M. College, Alabama A. and M. College, Lincoln-Grant School, Covington, Ky. and was supervisor of music in Lexington, Ky.

The Cause Of It All

The AFRO said editorially last year when plans were being made to send "Porgy and Bess" abroad that it would be a mistake.

It is not the kind of play which is representative of colored people. Its minstrel-show language is not the kind of thing our boys who are serving in an integrated army want to hear and they're not going to fall over those performers who insist on giving them that kind of entertainment.

Our men in the armed forces have proved they can fight and live with other soldiers and a play which holds colored people up to ridicule sets them apart from their comrades and defeats the very purpose for which they are fighting.

"Porgy and Bess overseas are doing colored Americans a disservice because this vehicle pictures colored people as dope-loving, crap-shooting imbeciles.

WHAT ARE YOUR VIEWS ON THIS CONTROVERSY? We would like to know. Write and tell us if you think "Porgy and Bess" should continue because it gives colored artists a chance to perform

. . . . or if you feel that the opera itself is too derogatory in tone and not worthy of its performers' talents.

Send letters to AFRO Magazine, 628 N. Eutaw St., Baltimore 1, Md.

'Porgy And Bess' Closing Okay; What To Do Next Main Problem

By ROB ROY

NEW YORK—"Porgy and Bess" will hit the road again. The George Gershwin musical quits the Ziegfeld theatre Oct. 10 after 261 performances. This added to runs that covered most of this country and a lengthy tour abroad, gives the Blevin Davis-Robert Breen production a total of 513 showings.

The show will not hit the road immediately. There will be time off for the hard-working performers before rehearsal is called, to prepare them for the road. The show's stars, Cab Calloway as "Sporting Life," LeVern Hutcherson and Leslie Scott as "Porgy" and Leontyne Price and Urylee Leonardos as "Bess," will all be back for the next tour scheduled to start early in the fall.

Details of the coming tour have not been cleared at this writing, but there is a good chance "Porgy and Bess" will go to the far east on the next journey. It was practically settled weeks ago that the show will be seen in Australia. It will also tour Japan and with the exception of Russia pratically every nation in that part of the world.

The tour abroad will very likely be under the sanction of the United States government just as was the trip to Europe last season. For this reason there is quite a bit of pro and con controversy over the trip. Critics are expressing fear that a show of the "Porgy and Bess" type with its "Catfish Row" might spread the already existing bias stands out against darker peoples.

There is another problem confronting "Porgy and Bess" producers and directors. This is the matter of making a film of the play. Negroes do not care to have it filmed and sold in houses that cater to all classes including those who could not afford to pay to see it in legit form. Hollywood is afraid it will not sell too well in a national scale because of bias in Jim Crow theatre sections.

There are several scenes in the show, "Catfish Row," for instance, that Dixiecrats would accept but there are others, some brought in to streamline the play against criticism, that Southern whites probably wouldn't swallow. Most theatres in bias sections would welcome "Crown" and "Porgy," but they wouldn't especially care for the slick-chick "Bess" or the sharper-guy Cab Calloway, who portrays "Sporting Life."

And to drop the characters (or cork them up) played by Cab and Leontyne would leave "Porgy and Bess" shy on appeal. Yes, there are quite a few troublesome problems confronting "Porgy and Bess" despite its 513 performances here and abroad. Problems that are doing more than the current heat wave to cause Messrs. Davis and Breen sleepless nights.

'Porgy and Bess' Passes 200 Mark on Broadway

NEW YORK—Cab Calloway and the cast of "Porgy and Bess" played its 200th performance last week at the Ziegfeld Theatre where the Gershwin-Heyward musical hit has been playing since March 1.

LeVern Hutcherson, Leslie Scott, Leontyne Price and Urylee Leonardos alternate in the title roles.

Directed by Joseph Breen and conducted by Alexander Smallens, the present production will have played 513 performances since it opened in Dallas, Tex., on June 9, 1952. It played in Chicago, Pittsburgh and Washington, D. C., before going to Europe under the auspices of the State Department.

Messrs. Blevins Davis and Breen will announce the company's itinerary throughout the country next week. In the offing, also, are plans for an international tour after completion of American engagements.



IN FINAL WEEKS: LeVern Hutcherson, who alternates with Leslie Scott in the title role of Porgy in the Blevins Davis-Robert Breen production of "Porgy and Bess." The attraction is scheduled to close at the Ziegfeld on Nov. 28, after which it opens in Philadelphia on Dec. 1.

'Porgy And Bess' Ends Long Broadway Run; Off To Philly

PHILADELPHIA—(ANP)—The fabulous Blevens Davis-Robert Breen production of the George Gershwin-DuBose Heywood folk opera, "Porgy and Bess" has hit the road.

It left Broadway Nov. 28 for a scheduled Dec. 1 opening in Philadelphia. The Philly opening marks the beginning of a nationwide and international tour for the musical.

Starring in the play about Catfish Row in Charleston, S. C. is the former band leader and "hi-de-hi-de-hi-de-hi" man, Cab Calloway in the role of Sporting Life, a part especially written for him 20 years ago, but which he never got around to playing until last year.

Three alternates are playing each of the title roles. LaVern Hutcherson, Leslie Scott and Irving Barnes are playing Porgy, and Leonyne Price, Urylee Leonardos and Elizabeth Foster are portraying Bess. John McCurry is Crown. Others featured in the cast include Helen Thigpen, Georgia Burke, Helen Dowdy and Helen Colbert.

Eva Jessye is directing the chorus, and Alexander Smallens, who has conducted the orchestra in more than 2,700 performances of "Porgy and Bess" in every major production of the opera, is in the pit once more.



CATFISH ROW SINGS AGAIN—George Gershwin's lilting, durable "Porgy and Bess" returns to Philadelphia at the Forrest Tuesday night. The above scene illustrates the "Woman is a Sometime Thing" number and the players, left to right, are Joseph James, Helen Colbert, Cab Calloway and Leslie Scott.

49c(1) (b) 1953

PORGY AND BESS

We Don't Need 'Porgy And Bess'

Jimmy Hicks finds Gershwin folk opera against all that colored Americans are fighting for. Stereotyped characters, sordid plot made him angry but Talmadge would find it to his Dixiecrat tastes.

49c(1)(b)

By JAMES L. HICKS

The current revival of the musical "Porgy and Bess" now at the Ziegfeld theater in New York is the most insulting, the most libelous, the most degrading act that could possibly be perpetrated against colored Americans of modern times.

Governor Herman Talmadge of Ga., who protested "South Pacific's" interracial theme, would welcome "Porgy" with open arms. It seems only right to take the opposite view.

This disgraceful felony against a race of people which is struggling to hold its best high, is further compounded by the fact that our U.S. State Department selected "Porgy" as a show to which it gave its blessings and assistance for presentation to the free peoples of Europe.

When one sees the current "Porgy" he will realize that this was the unkindest cut of them all.

"Porgy" as it is presented on the Ziegfeld stage, represents everything that colored Americans of 1953 stand against. There is nothing in the show that is typical of the fifteen million colored Americans living in this country today.

On the contrary, the show presents a complete picture of the minority dregs of the colored race in its lowest ebb of life without once making the point that this is not typical colored Americana.

This reporter's review of "Porgy" will be definitely in the minority when compared with the reviews of fellew newsmen who saw the play at the press showing last Monday. And it must be stated that the white people who dominated the audience were wild in their acclaim of the presentation.

Some Whites Like It

But to this reporter, it is not difficult to understand why some white people stand up and yell "bravo" and clap their hands until they are blue when they see colored actors acting the fool and making fools of other members of their race.



In his article here, Jimmy Hicks says that beautiful voices like those of William Warfield and Helen Thigpen, principals in the new version of Porgy, should be heard under more dignified circumstances.

It's the traditional role which some white people have set aside for colored people since the first days of Uncle Tom.

It's the role of the ignorant, happy-foot, lust-loving, crap shooting clown—and "Porgy" has them all.

What is difficult for this reporter to understand, however, is the acclaim given to the show by many colored people.

Forward thinking colored people show righteous indignation today at white people who seek them with Saturday ... wls with knives over two bit crap games.

Yet when a white man hires a few of them to present them exactly in this manner on a Broadway stage they sit beside the white people and rock the rafters with their cheers.

It all reminds this reporter of what Thurgood Marshall said when he saw a white man waving a Confederate Flag in the MacArthur parade and a colored man standing beside the white man, cheering MacArthur to the top of his lungs.

Said Thurgood: "Somebody didn't belong there."

This was exactly the impression the writer received as he watched the crap games of "Porgy" and listened to the white couple in the next seat say "Look at that boy roll them bones!"

Somebody didn't belong there and I think it was I.

"Porgy" is not only an insult to the colored race—it's a disgrace to America. For it is doubtful if there has ever been a finer collection of talented voices brought together under one roof on Broadway since Ezio Pinza left the cast of "South Pacific."

There is no sound in New York to surpass the full beautiful voice of talented Leontyne Price as "Bess." Nothing is finer than Helen Thigpen's "Serena" and others in the cast show stirring and amazing voice talents.

But this in itself is America's disgrace. For here are voices second to none in this nation. But because these voices stem from the bosom of black breasts they are not being heard from the stage of the Metropolitan opera where they belong.

Instead they are intermingled with the rattle of dice which roll across the stage throughout "Porgy"

Minority Group Pressure

The presentation of "Porgy" could not happen in the year 1953 to any other race in America but the colored race.

The Jewish people have their Anti-Defamation League which sees to it that the role of the "Sheenie" no longer walks the American stage.

Catholic groups each week police the theaters and movie houses and order death by boycott to any theatrical presentation which dares to depict them in any other light but good.

The controversy over The "Midsummer" was a shining example. Miracle" And just last week a group of hotel maids threw a picket line around a theater because the theater was showing a play "Member" which held the saying that the maid pictured in the show did not represent a true maids up to public ridicule. They forced the theater to print a line on the programs

portrayal of hotel maids in New York.

The question is thus raised: When will the colored people of America rise up in unified protest against the way they are pictured on the American stage, radio screen and television?

One showing of "Porgy" has convinced this writer that the time is "NOW."

Powell and Wife Hazel Plug 'Porgy and Bess'

NEW YORK. — (ANP)— Congressman Adam Clayton Powell is plugging for the "Porgy and Bess" show. But only to Negroes.

Last week's mail was flooded with personal letters from the congressman, highly praising the controversial show and urging colored theater lovers to support the show by buying tickets. The letter is on plain stationehy carrying the name of Rep. Adam C. Powell and Miss Hazel Scott and signed by the congressman with his wife's name typed neath the signature.

Dated, April 2, the letter said:

"As you know, 'Porgy And Bess' is one of the great classics of the American theatre. We have found it such a rewarding experience that we cannot resist this opportunity to tell you about it in the hope that you, too, may share its beauty. Of course, it portrays an aspect of Charleston, S. C., that no longer exists.

Calls It Epoch-Making

For the past several months the current production of 'Porgy And Bess' has been seen in Europe. In Paris, Berlin and London it drew greater praise than has any play in many years. Because it presented American-Negro performers in a new light to Europeans and because those performers were so excellent, this tour was epoch-making. Its producers, Robert Breen and Blevins Davis, have brought their new production of the George Gershwin work back to America and we are personally planning to see it again and again.

"We hope that you will be encouraged to avail yourself of this opportunity to see 'Porgy And Bess' at the Ziegfeld theatre. You will be treating yourself to an unforgettable experience as the stars recreate Catfish Row and the wonderful characters in 'Porgy And Bess.'"

In the meantime, two widely varying schools of thought are clashing on the revival of "Porgy And Bess." And to make the differences more marked, racial lines mark the varying schools decidedly. On one hand, Negro critics are lambasting the revival furiously. On the other hand, white critics are lauding this as the very epitome of Gershwin and the greatest production ever staged.

No Fight With Gershwin

Negro writers deplore the untimeliness of Bobby Breen's revival of a story which, while based on factual life in the Southern city, draws largely on the creative ability of the author. Negro critics have no fight with Gershwin's music—they resent Heyward's characters crap-shooting, dancing, loud mouthing—and the general fol-de-rol that accompanies certain concepts of Negro life—rural or urban.

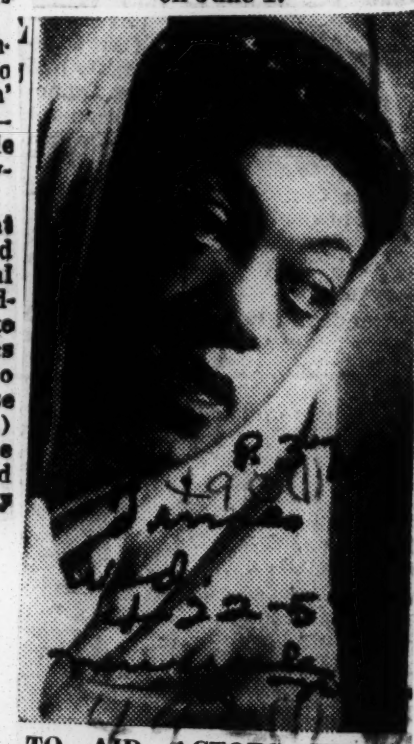
Further, these critics ponder the wisdom of exhibiting this as a representative of American life abroad. Why, they ask, did the State Department frown on "Tobacco Road" but smiled on "Porgy And Bess?" These continual lashings aren't doing box office at the Ziegfield theater much good as far as Negroes are concerned.

Yet, the musical draws continued praise from white critics who dote on Cab Calloway's "Sportin' Life" and Leontyne Price's work—in fact, they guzzle the whole thing down like precious life giving nectar.

But the same resentment that killed "The Green Pastures" and halted "Shuffle Along" in revival attempts of these former Broadway successes, is rising now to smite "Porgy And Bess." Critics are eager to have it known they do not resent Negroes taking these roles (they can't get any others,) but the cycle of the Negro in the theater has moved out and beyond the concept of 20 years back, they aver.



IN CONTRACT WRANGLE: William Warfield, the Porgy of "Porgy and Bess," who will be paid for not singing the role until his contract expires on June 1.



TO AID ACTORS FUND: Catherine Ayers, who will appear next Sunday night in a special performance of "Porgy and Bess."

'Porgy and Bess' Real Hot in New York City

NEW YORK—Blevins Davis and Robert Breen, whose revival of "Porgy and Bess" is playing to profitable attendance here, may have to form a second company to fill scheduled engagements for the George Gershwin opera in Europe this summer.

Business for the show has built every week since the opening and Billy Rose has served notice that he will not allow it to close unless it goes under the contractual stop limit of $30,000.

Actually, forming a second company would not be as tough an assignment as for most shows, since scenery and costumes used for the European tour last fall and winter are stored in Paris and would be available.

CAST CHANGES

Also, as there are no stars in the revival, the casting problem would be relatively simple. Too, some members of the present troupe might be shifted to the second edition and be replaced by newcomers.

Davis and Breen would welcome keeping the present company in New York. It would enable them to work out their proposed plan of building a repertory. With the cast moving from one city to another—particularly for limited engagements in foreign countries—it would be virtually impossible to prepare and rehearse additional musicals. But standing still in New York, the project seems more feasible.

leaving the show. Warfield's wife, Leontyne Price, who plays "Bess," in the play, will remain in the cast.

William Warfield Leaves Cast Of 'Porgy And Bess'

NEW YORK—William Warfield has quit the cast of "Porgy and Bess" and will devote his time to concert singing.

The talented singer, whose voice has been one of the major factors in the success of the revival of the Broadway play, announced his retirement from the cast of "Porgy" on Thursday.

He blamed contractual difficulties as the reason for his

PARIS GREETS OPENING OF 'PORGY AND BESS'

Special to THE NEW YORK TIMES.

PARIS, Feb. 16—A fashionable first night audience that included James C. Dunn, United States Ambassador, gave an enthusiastic reception here tonight at the Empire Theatre to the Robert Breen-Blevins Davis revival of George Gershwin's "Porgy and Bess," based on "Porgy," the Du Bose and Dorthy Heyward play, with a libretto by Mr. Heyward, who also wrote the lyrics with Ira Gershwin.

This is the production New Yorkers will see starting March 10 at the Ziegfeld Theatre after a triumphal tour of Western Europe including four months in London. It will play four weeks here and the Empire has reported a sell-out for every performance.

In the taxing name roles tonight were LeVern Hutcherson as Porgy and Leontyne Price as Bess. Alternating with them will be Leslie Scott as Porby and Urylee Leonardos as Bess.

Tonight's performance, musically speaking, was smoothly coordinated despite the fact that the sixty-five man company had arrived here from London only a few days ago. Under the expert direction of Alexander Smallens, the French orchestra played the score as if it had been doing it for years. The scenery fitted nicely on Empire stage and the scene changes went off without any apparent hitches.

Few shows, French or foreign, have received an advance build-up such as this one did and applause and comments indicated that nobody was disappointed. The predominantly French audience, had little trouble with Cab Calloway as Sporting Life emphasized a point in "It Ain't Necessarily So" with "N' Est-Ce Pas?"

AT THE THEATRE



An interlude in "Porgy and Bess," the American folk musical

By BROOKS ATKINSON

After its triumphant foreign tour the current version of George Gershwin's "Porgy and Bess" has settled down in the Ziegfeld Theatre, where it opened yesterday afternoon. If any proof were needed that foreign travel enriches a tourist's art, this production brings all the proof anyone needs. It is the fifth "Porgy and Bess" New York has had since the original opening in 1935. It is by odds the best and it is magnificent.

For they have restored a great deal of the music that characterized "Porgy and Bess" as opera when it was first produced and they have also added music never used before. George Gershwin, if he were alive today, would feel thoroughly vindicated. As a song show "Porgy and Bess" has been delightful during the intervening years. But as an opera with a brilliantly orchestrated score, with recitative and all the operatic mumbo-jumbo, it is a major work of art—a tumultous evocation of life among some high-spirited, poignant, admirable human beings. It is all Gershwin and it is gold.

Everything about the production has been refreshed. Instead of being squalid, Catfish Alley now has some of the beauty of an entrancing gouache in Wolfgang Roth's excellent setting. What it loses in realism, it gains in warmth. In the direction, Robert Breen has found a number of ways to express drama and character in shutters flung open and banged shut in orchestrated rhythms, and in crowds directed musically.

One more interpolation by the director would be too much. In fact, this production may indeed be just a bit too ingenious; the hurricane scene, perched high in one corner of the stage, has lost that inner, raffish vitality. It is too remote and too constricted. But no serious objections are being registered here. For the production as a whole is bursting with life. The first act is a masterpiece. The scene on Kittiwah Island is vivid and uproarious.

The acting and the singing are superb. As Bess, Leontyne Price sings with rapture and professional skill and acts with fire and abandon, turning that wayward part into a new person. (She will alternate performances with Urylee Leonardos.) Leslie Scott's Porgy is an eloquent, forceful characterization in both the singing and acting. Strong and decisive, this Porgy transcends his crippled body with an unconquerable manly spirit. (LeVern Hutcherson and Irving Barnes will also play this role.)

Cab Calloway's Sportin' Life is a marvelous creation—heroically wicked, magnetic, an evil man with the courage of his convictions. John McCurry's towering, overwhelmingly physical Crown sweeps through the play like the primordial beast—a good singer as well as a dark monster. In other parts, Helen Thigpen, Helen Colbert, Moses LaMarr, Georgia Burke, Helen Dowdy, Ray Yeates and many others give notable performances.

* * *

They all sing and act as though they believed in the validity of what they are doing. The performance is not so much uninhibited as powerfully sincere, expressing the tempestuousness of the music with conviction. The familiar songs are all beautifully sung. But the long, intricate score, which Alexander Smallens conducts with great skill, gives "Porgy and Bess" a sustained exultation it has not had in recent productions. This is what a theatre classic ought to be—alive in every fiber, full of passion for a theme.

The Cast

PORGY AND BESS, an operetta in three acts and nine scenes, based on "Porgy," the Dorothy and DuBose Heyward play. Music by George Gershwin, libretto by Mr. Heyward, lyrics by Mr. Heyward and Ira Gershwin. Staged by Robert Breen; revived by Blevins Davis and Mr. Breen; musical director, Alexander Smallens; scenery by Wolfgang Roth; costumes by Jed Mace; assistant musical director, Samuel Matlowsky; choral director, Eva Jessye. At the Ziegfeld Theatre.

Clara	Helen Colbert
Mingo	Jerry Laws
Sportin' Life	Cab Calloway
Serena	Helen Thigpen
Jake	Joseph James
Robbins	Howard Roberts
Jim	Hugh Dilworth or Sherman Sneed
Peter	Joseph Crawford
Lily	Helen Dowdy
Maria	Georgia Burke
Porgy	Leslie Scott or LeVern Hutcherson or Irving Barnes
Crown	John McCurry
Annie	Catherine Ayers
Bess	Leontyne Price or Urylee Leonardos
Policeman	Sam Kasakoff
Detective	Walter Riemer
Undertaker	William Veasey
Frazier	Moses LaMarr
Ruby	Elizabeth Foster
Crab Man	Ray Yeates
Coroner	Sam Kasakoff
Policeman	Willis Daily
Porgy's Goat	Jebob

Theater News

'Porgy and Bess' Opens Today At Ziegfeld for Actors' Audience

By Bert McCord

"Porgy and Bess" opens this afternoon at the Ziegfeld Theater. Revived by Blevins Davis and Robert Breen, the current production began its career June 9, 1952 in Dallas. After a short tour, the show was taken to Europe where it enjoyed successful engagements in Vienna, Berlin, London and Paris.

The idea of an afternoon premiere is not unprecedented, but the reasons for this one are different. Messrs. Davis and Breen want to take this opportunity to permit Broadway's working actors to see the show. Rather than invite them to an unofficial preview, the producers decided to ask the critics at the same time, probably on the oft-proved theory that actors make the best audiences.

Cab Calloway is featured as Sportin' Life, the role created by Bubbles, of the team of Buck and Bubbles, and subsequently played by Avon Long. Also featured in the production are LaVern Hutcherson and Leslie Scott, who alternate as Porgy; Leontyne Price and Urylee Leonardos, alternating as Bess, and Georgia Burke as Maria. William Warfield, who opened as Porgy last June, is on a leave of absence to fulfill prior concert commitments, but will return to the cast later in the run.

The current production has been staged by Mr. Breen. It has setting by Wolfrang Roth and costumes by Jed Mace. Alexander Smallens, who has been identified with the show since its inception, is again on hand as the orchestra conductor. Derived from DuBose Heyward's novel, "Porgy," the musical has a book by Mr. Heyward, which was adapted from the play which he wrote with Dorothy Heyward. The lyrics are by Mr. Heyward and Ira Gershwin. The music, of course, is George Gershwin's.

Better With Age—And Cab

'Porgy And Bess', Back On Broadway, Finds Welcome More Appealing

NEW YORK —(INS)— "Porgy and Bess" has returned to Broadway for the third time and Broadway has welcomed this world-touring outfit with open arms.

This great folk opera, written by the immortal George Gershwin, his brother Ira and Dubose Heyward, was first produced by the theater guild in 1935. It ran 124 performances.

Cheryl Crawford revived it in 1942 and it ran even longer. Since then it has played in virtually every country in the world and to enthusiastic audiences. It probably could go on playing in foreign parts for all time to come, but Blevins Davis and Robert Breen thought it was about time that a new generation should see it on Broadway. And they are so right.

This time the cast is headed by the renowned Cab Calloway. It opened at a Monday matinee at the Ziegfeld Theater and a lot of dramatic critics not accustomed to turning out for matinees were on hand with a packed house of 'first nighters."

Others in the cast who stand out prominently are Levern Hutcherson, Leontyne Price, Leslie Scott and Georgia Burke.

It wasn't entirely the "Porgy and Bess" that Broadway had seen before. Ira Gershwin, the only living member of the trio who wrote the opera, has contributed many new verses, particularly additions to that justly famous "It Ain't Necessarily So." This is sung by Calloway as only he can sing it and the opening audience brought him back time and again.

The show has been speeded up tremendously. It moves with a zip and lilting pace that had the audience literally ga-ga.

The settings are simply terrific and the lighting effects unbeatable. Alexander Smallens, the musical director, comes in for special mention. His direction was perfect.

The producers frankly admitted they had upset custom and opened



CAB CALLOWAY

at a Monday matinee, largely to enable the casts of other plays to attend. And did they! The house was jammed and stars, lesser lights and show folk of all description were on hand. Their applause crowned out the cheers of the regular play goers.

As one veteran playgoer said as he left the theater:

"The place is fairly jumping. That Cab Calloway, Man-o-man."

THE THEATERS

'Porgy and Bess'

By WALTER F. KERR

THE ZIEGFELD THEATER

A revival of the folk opera in three acts and nine scenes, with music by George Gershwin, libretto by DuBose Heyward, lyrics by Mr. Heyward and Ira Gershwin, based on the play "Porgy" by Dorothy and DuBose Heyward, staged by Robert Breen, settings by Wolfgang Roth, costumes by Jed Mace, presented by Blevins Davis and Robert Breen with the following cast:

Clara	Helen Colbert
Mingo	Jerry Laws
Sportin' Life	Cab Calloway
Serena	Helen Thigpen
Jake	Joseph James
Robbins	Howard Roberts
Jim	Leslie Scott or Hugh Dilworth and Uriel Porter
Peter (Honey Man)	Joseph Crawford
Lily (Strawberry Woman)	Helen Dowdy
Maria	Georgia Burke
Porgy	LeVern Hutcherson or Leslie Scott or Irving Barnes
Crown	John McCurry
Annie	Catherine Ayers
Bess	Leontyne Price or Urylee Leonardos
Policeman	Sam Kasakoff
Detective	Walter Riemer
Undertaker	William Veasey
Frazier	Moses LaMarr
Ruby	Elizabeth Foster
Crab Man	Ray Yeats
Coroner	Sam Kasakoff
Policeman	Willis Daily
Porgy's Goat	Jebob

THE Blevins Davis-Robert Breen revival of "Porgy and Bess" has now come to the Ziegfeld after whirlwind engagements in Berlin, Vienna, Paris and London, and I am surprised that Berlin, Vienna, Paris and London are still standing.

For this is surely the most restless, urgent and shatteringly explosive production of the Gershwin masterwork we have yet had. The stage is barely still. As the lights come up slowly on the splintered stairways and sagging shutters of Catfish Row, and as the first strains of "Summertime" cut across the sultry silence of a South Carolina evening, DuBose Heyward's world of frenzied gayety and passionate violence begins to take on sinuous, insistent life. Hands, bodies and laughing voices unite in a driving, relentless and finally irresistible rhythm. The theater is supercharged with an almost animal fury, and a flaming Bess strides into a Charleston back-alley that teems with raw and racy vitality.

* * *

With every step in the familiar narrative—that rueful tale of the crippled "goat-boy" who dared hope that the dazzling Bess might be his—the savage beat is intensified. A "Crap Game Fugue" ends in a shrill melee. With the blast of a trumpet announcing a picnic, dozens of shutters crack open like riflefire. The outing at Kittiwah Island—wherein Sportin' Life delivers "I Ain't Got No Shame" and "It Ain't Necessarily So"—becomes a roaring saturnalia. In the production which Robert Breen has devised, "Porgy and Bess" is an almost uninterrupted series of musical and choreographic detonations, one following the other with the velocity of that hurricane which brings the second act crashing to its climax.

Cab Calloway



In "Porgy and Bess"

* * *

Some electrifying performers infuse this flamboyantly dynamic stage direction with joyous and unflagging energy. Cab Calloway is the new Sportin' Life. With teeth and eyes flashing, he emphatically asserts himself in the mocking humors of "A Woman Is a Sometime Thing." The huskily whispered insinuations, and the abandoned improvisation, of "It Ain't Necessarily So" are stunning ornamentations for an inspired lyric and an unforgettable tune. And when this demonic figure drives into "There's a Boat That's Leavin' Soon for New York," standing with arched and trembling fingers over a weakening Bess, he advances far beyond the sleek comedy usually associated with the role and evokes all of that dramatic and persuasive evil which puts an end to happines son Catfish Row.

Leontyne Price was the Bess of yesterday afternoon's premiere—she is one of three alternates appearing in the role—and it would be lunacy to ask for a better one. Her surrender to Porgy (in the duet "Bess, You Is My Woman Now") is deeply affecting; she makes the second-act seduction ("What You Want With Bess?") fiercely exciting; and the rueful self-knowledge which she brings to her reunion with the dismayed cripple ("I Loves You, Porgy") is honest and haunting playing.

* * *

Leslie Scott's Porgy is almost equally moving. If there are times when Mr. Scott's range does not really encompass the Gershwin score in its full brilliance, the small losses are more than made up for by the sensitivity with which the part is acted.

Helen Colbert's "Summertime," Helen Thigpen's "Time and Time Again," Helen Dowdy's street cries as The Strawberry Woman, and Moses LaMarr's robust clowning in "Woman to Lady" are all rich and vigorous contributions to an unfailingly rousing performance.

There are, perhaps, some minor penalties incurred by an almost too aggressive determination to keep a familiar script and score from going soft. By the time Mr. Breen reaches the hurricane scene, he has very nearly exhausted the responsiveness of his audience, if not the vigor of his players. (He is further handicapped here by an unhappily crowded playing area.) The effort of making one riproaring episode outdo another does threaten to become wearing, to turn an already excited orchestration into an onstage clatter and din. And some of the show's most striking devices—the bang and slap of the tenement shutters, for instance—lose value through repetition.

But this is, very happily, no solemn sample of a musical shrine revisited. The Gershwin score, still bursting with life of its own, has been let erupt all over the Ziegfeld stage. Whatever the incidental excesses, it's a thrilling show.

A Tiny News Item Led to Porgy & Bess

A SMALL newspaper item printed over 20 years ago led to the great American musical which will be playing a four-week run at the National starting a week from Monday night, "Porgy and Bess."

Almost buried in the Charleston (S. C.) News and Courier was this item:

"Samuel Smalls, who is a cripple and is familiar to King Street with his goat and cart, was held for the June term of court of sessions on an aggravated assault charge. It is alleged that on Saturday night he attempted to shoot Maggie Barnes at 4 Romney st. His shots were wide of the mark. Smalls was up on a similar charge some months ago and was given a suspended sentence."

Exactly what happened to "Goat Sammy," as the beggar was known, or to Maggie—is not known.

But DuBose Heyward, a young Charleston insurance salesman and erstwhile poet, saw the story and he knew "Goat Sammy," as he knew the colorful Negro fisherman of his town who had the power to stir me suddenly and inexplicably to tears and laughter." Wanting to show their lives, without romanticizing or prettying them up, he wrote the novel, "Porgy," and later, with his wife, Dorothy, transformed it into a Broadway play. George Gershwin, longing for something more serious for his music than his own facile Tin Pan hits, interested his brother and lyric writer, Ira, in the play and their creation, often called an opera, appeared as "Porgy and Bess" in 1935.

Revived twice since, the "Porgy and Bess" which returns to the National after international acclaim, was produced by Blevins Davis and Robert Breen, with Breen as director. Over a half hour of the original score, not included in previous productions, was restored for this rich, colorful production which employs a cast of 65 and needs four railroad cars when on the move.

Cab Calloway is featured in the part of Sportin' Life, with three Porgies and three Besses in the cast. Leslie Scott and Le Vern Hutcherson are the lead Porgies and Leontyne Price and Urylee Leonardos are the featured Besses.

Still conducting the performance, as he has in all American productions of the work since its premiere, is Alexander Smallens, who has led over 3300 repetitions of the masterpiece.

"PORGY AND BESS" last night boomed into its second week at the National, where all sorts of the Capitalites have been in the audiences. . . A special visitor Saturday night was Martha Manly of Des Plaines, Ill., winner of that "What I Want to Spend Christmas in Washington" contest. . . . The 17-year-old high school senior, her parents and history teacher rated the presidential box, courtesy of Manager Edmund Plohn. . . . Here, by the way, are the week's assignments of the title roles, alternating between LeVern Hutcherson and Leslie Scott as Porgy and Leontyne Price and Urylee Leonardos as Bess. . . . Tuesday: Scott and Leonardos; Wednesday matinee: Hutcherson and Leonardos; Wednesday evening: Scott and Price; Thursday: Scott and Leonardos; Friday: Hutcherson and Price; Saturday afternoon: Scott and Leonardos; Saturday night: Hutcherson and Price.



One On the Aisle

'Porgy and Bess' Is Still a 'Must'

By Richard L. Coe

(Reprinted From Yesterday's Final Editions)

OUR LONG DROUGHT of musical plays is triumphantly ended with the return of the superb Blevins Davis-Robert Breen production of Gershwin's "Porgy and Bess." The National, where it will remain four weeks, couldn't have a more enchanted Christmas.

For it is not often that a work of art so quickly becomes a broadly popular entertainment. Apart from its own remarkable ingredients, this has been made possible through the present, all-inclusive version as well as through the gigantic strides American music has made since recordings and the airwaves have, willy-nilly, set about sensitizing our vibrant national tastes. The Gershwin music in the past 18 years has worked its way into our blood and the Heyward story, having no taint of preachment in it, holds its own as a rich, human document.

That "Porgy and Bess" is a true work of art I don't think can be denied. Here we have a complete disappearance of racial barriers and a sweeping understanding of racial characteristics from a Southern patrician and the New York son of poor Russian-Jewish immigrants. That they had the imaginative force to create a slice of life wholly alien to them and to make it throb with vitality verges on the miraculous.

And the Gershwin score, heard for the first time only shortly before his death, is so inventive, moody and brilliant that even on a fifth hearing, the musical brings its gripping surprises. To leap from "Summertime" to "A Woman Is a Sometime Thing" to "They Pass' by Singing" to "Gone, Gone, Gone" to "My Man's Gone Now" to "Leavin' for de Promis' Lan" to "It Takes a Long Pull to Get There" to "I Got Plenty o' Nuttin" to "Bess, You Is My Woman Now" to "I Can't Sit Down" in one act is a staggering emotion. And still to come are "I Ain't Got No Shame," "It Ain't Necessarily So," the street cries of the Strawberry Woman and the Crab Man, "There's a Boat That's Leavin' Soon for New York," "I'm on My Way" and a host of spiritual-like libretto songs.

Color and Life

The production's brilliance stems, I think, from the accent on color and life. Though this is a tragedy in a slum, the settings, costumes and atmosphere remember that Charleston has a luxuriant setting and that its fisherfolk would have to love life a lot to want to live at all. This is implicit in every detail of Robert Breen's meticulously detailed direction. The rewards are numberless, simultaneous vignettes supporting the central story of the crippled beggar's ill-fated love for the girl who falls too easily for Sportin' Life's evil, happy dust.

Returned to the National stage 18 months after its standing-room-only visit prior to triumphs in Europe and New York, the cast remains individually strong but still an ensemble. This playing-together quality is almost unique in our theater and while I was conscious of a little less of the lazytime leisure that marked the earlier visit, I think, all things being relative, that it has endured the hundreds of performances with remarkable discipline.

The title roles still alternate between the leading singers, another exceptional extravagance in casting that more than pays off. Leontyne Price and Leslie Scott sang Monday night's performance, Urylee Leonardos and LeVern Hutcherson are scheduled for Tuesday and Wednesday evenings with the opening night duo appearing Wednesday afternoon. But because this is so essentially an ensemble group, I don't think it matters too much whose performance you happen to hit.

Mr. Smallens' 18 Years

Miss Price, however, is something special, so very special, in fact, that I suspect the Metropolitan Opera would be lucky to have her. Hers is a fabulously beautiful voice, warm, rich, true and trained to exceptional refinement. Her duet with Mr. Scott, "Bess, You Is My Woman Now" alone would make the first act unforgettable.

But, with Alexander Smallens to lead the performance, as he has almost every one since the opening night in 1935, there are other voices and humors to delight. The three Helens of this cast — Misses Colbert, Thigpen and Dowdy—are clearly artists and Joseph James, Hugh Dilworth and Ray Yeates, to pick a purely arbitrary trio, are but three good voices in a company entirely composed of them.

And, as sauce for the feast, there is the great Cab Calloway, a far steadier (if slightly weightier) Sportin' Life, a characterization of charming malevolence, and you haven't lived until you've seen him sing about "Methusala's 900 years" to fey Catherine Ayers.

But then, to be sure, you haven't lived until you've seen "Porgy and Bess."

THE "PORGY AND BESS" opening performance benfitted the Metropolitan Washington Chapter of the American Federation of Physically Handicapped.

"PORGY AND BESS." Blevins Davis and Robert Breen present the musical play in two acts. Music by George Gershwin. Libretto by DuBose Heyward. Lyrics by Mr. Heyward and Ira Gershwin. From the play "Porgy," by Mr. Heyward and Dorothy Heyward. Settings by Wolfgang Roth. Costumes by Jed Mace. Choral direction by Eve Jessye. Musical direction by Alexander Smallens. Directed by Robert Breen. At the National Theater.

THE CAST

Clara ..... Helen Colbert
Mingo ..... Jerry Laws
Sportin' Life ..... Cab Calloway
Serena ..... Helen Thigpen
Jake ..... Joseph James
Robbins ..... Howard Roberts
Jim ..... Sherman Sneed
Joe ..... Hugh Dilworth
Honey Man ..... Joseph Crawford
Strawberry Woman ..... Helen Dowdy
Maria ..... Georgia Burke
Porgy ..... Leslie Scott
Crown ..... John McCurry
Annie ..... Catherine Ayres
Bess ..... Leontyne Price
Policeman ..... Sam Kasakoff
Detective ..... Walter Riemer
Undertaker ..... William Veasey
Frazier ..... Moses LaMarr
Ruby ..... Elizabeth Foster
Crab Man ..... Ray Yeates
Coroner ..... Sam Kasakoff
Policeman ..... Cecil Rutherford
Porgy's Goat ..... Jebob IV

ON CATFISH ROW

Joseph Attles, Irving Barnes, Lawson Bates, James Hawthorne Bey, Rhoda Boggs, Miriam Burton, Sibol Cain, Elsie Clark, Charles Colman, Clarice Crawford, Helen Ferguson, Doris Galiber, Ruby Greene, Lillian Hayman, Kenneth Hibbert, George A. Hill, Fredye Marshall, Joy McLean, Edna Ricks, Anabelle Ross, George A. Royston, Delores Swan, Eloise C. Uggams, Catherine Van Buren, Barbara Ann Webb, Millard Williams, Ned Wright. Children—Jacqueline Barnes, George Royston, Jr.

Lawrence Tibbett To Play Role O f 'Porgy'

Will Essay Star Role In Tanface

Co-Starred With Muriel Rahn In Broadway Barrier'

NEW YORK — Lawrence Tibbett, a Metropolitan Opera star, will play the role of Porgy in 'Porgy and Bess," the George Gershwin musical, now at the Ziegfeld theatre on Broadway.

Mr. Tibbett, now rehearsing for the role formerly played by William Warfield, will make a series of 10 guest appearances as Porgy.

While the date of his premiere performance has not been set, it is likely that it will take place within the month.

Played "Emperor Jones"

Mr. Tibbett, signed to the role by Robert Breen, co-producer of the revived musical, is well known for his colored operatic roles.

In 1932, he played the role of "Emperor Jones" at the Metropolitan Opera House here.

He also has appeared in the leading roles in "Otello" and "Aida."

Co - Starred With Rahn

In 1952, he co-starred with Muriel Rahn in the controversial play, "The Barrier," which enjoyed a limited run, while in December, 1948, both appeared in "Aida" at the Met Opera House.

Previous and original roles in "Porgy" and Bess" were played by Todd Duncan, with Anne Brown as Bess, and a later revival with Eddie Matthews as Porgy, and Inez Matthews as Bess.



LAWRENCE TIBBETT
To Guststar As 'Porgy'

Mr. Warfield played the beginning of the third revival co-starred with Leontyne Price, whom he later married.

Miss Price As Bess

Warfield has since left the cast for a concert tour, while his wife continues in the leading female role which will co-star her with Tibbett.

Three alternates have been filling the Porgy role since the play opened last Sept. on Broadway after a successful run abroad.

Mr. Tibbett is familiar with the "Porgy and Bess" music, having made the first recordings in 1935, under supervision of Gershwin, himself.

TIBBETT GOES ON JULY 15 AS PORGY

Baritone Will Perform 10 Guest Stints in the Folk Opera— Breen Talks of New Show

By SAM ZOLOTOW

Appropriately made up, Lawrence Tibbett will assume the role of Porgy in the renowned revival of "Porgy and Bess" on July 15 in the first of ten guest appearances at the Ziegfeld. The second will take place on July 16. Thereafter, Mr. Tibbett will continue in the stint for six performances during the weeks of July 20 and 27, and two the week of Aug. 3, according to the present schedule outlined by Robert Breen, co-producer of the show with Blevins Davis.

In an interview yesterday, Mr. Breen imparted the information that Paul Green and Harold Arlen had an appointment on July 7 in Santa Barbara, Calif., to confer on the proposed musical based on John Henry of legendary fame. The author and composer will decide what material to select from the vast amount available on the heroic Negro figure. There's no rush to put on the production, which would be a Davis-Breen offering.

More on Academy Shift

Last October, when the American Academy of Dramatic Arts shifted its headquarters from Carnegie Hall to the ANTA Playhouse, nearly everyone was under the impression that the venerable academy would be merely a tenant. It turns out to be much more significant than that. Research discloses that the school owns the title deed to the playhouse. This sidelight was confirmed by Lawrence Langner, president of the academy, a non-profit group. ANTA, which holds a second mortgage, has an option to recover the property after 1955. The Shuberts control the first mortgage.

Word is expected momentarily from Metro-Goldwyn-Mayer whether Keenan Wynn will be allowed to sign a run-of-play contract to act the role created by Tom Ewell in the traveling fascimile of "The Seven Year Itch." The parts originated by Vanessa Brown and Robert Emhardt are to be duplicated by Dawn Addams and Howard Freeman. Rehearsals commence Aug. 17. Detroit will examine George Axelrod's entertaining comedy on Sept. 7, and Chicago on Sept. 21.

Gassman Deal Falls Through

The new issue of Equity, the union's monthly publication, carries an item that the group's governing board has granted permission to Lee Falk to employ Vittorio Gassman, Italian actor and husband of Shelley Winters, in summer houses operated by Mr. Falk in Boston and Framingham. To ascertain what was in store for Mr. and Mrs. Gassman, a reporter queried Mr. Falk, who said that he wanted them to act in "The Country Girl," but that the deal had fallen through because of the couple's film commitments.

Six months ago, if not longer, a pitch was made to have Faye Emerson act in "The Starcross Story." The pitch is still being conducted by an optimistic showman, who wants Miss Emerson to appear with Eva Le Gallienne in Diana Morgan's London comedy, which is listed for an Aug. 17 tryout at Westport under the auspices of Lee Shubert and Lawrence Langner.

Jack Kirkland, who is better known as the adapter of "Tobacco Road," is dramatizing Nelson Algren's novel, "The Man With the Golden Arm," a winner of the National Book Award in 1950. . . . Ready for managerial scrutiny is "Raisin' the Roof," a musical play with an early American background, jointly written by Laslo Vadnay, Devery Freeman and Joseph Petracca.

Not completely satisfied with the second-act ballet of "Me and Juliet," a meticulous management has recalled Robert Alton, choreographer, to substitute a new dance routine.

Roger L. Stevens, probably the most active members of the Playwrights Company, returned yesterday from a foreign scouting expedient. . . . Having enjoyed marathon engagements in "Death of A Salesman" and "Call Me Madam," Alan Hewitt will practice his art in "You Never Can Tell" and "Jane" at Stockbridge on July 6 and 27, respectively.

Eva Jessye Is Dropped By Porgy 'N Bess

NEW YORK (ANP) — Eva Jessye, the noted Kansan with a southern exposure and lone female international choir and choral director, has left the company of "Porgy and Bess" now appearing at Ziegfeld theatre on Broadway.

Mrs. Jessye (known in private life as Mrs. Shepperd) informed this writer (at a TV show on which she was appearing with her group via NBC with Robert Russell Bennett, famous composer on Scott Tissue Hall Hour), that she had received her notice and was in her last week as touring choral director with the huge all-Negro cast of "Porgy and Bess."

She was originally "drafted" to whip the cast into top singing shape, when the folklore opera hit Europe last May.

The tan singing genius and composer attributed her being dropped along with others earning salaries in several figures to financial reverses, caused by the falling off of box office receipts and the fact that a choral director in residence was considered no longer needed.

Miss Jessye said she has moved from Sumter, S. C., to cool Lawrence, Mass., where she has purchased a New England mansion with extensive rehearsal space. . . .

Miss Jessye said she plans to commute to New York, frequently to keep her choir in form for radio and television shows and also to serve as consultant and conductor of large choral groups for mass communications.

Drop Eva Jessye From 'Porgy and Bess' Lineup

By GLADYS P. GRAHAM

NEW YORK. — (ANP) — Eva Jessye, the noted Kansan with a southern exposure and lone female international choir and choral director, has left the company of "Porgy And Bess," now appearing at Ziegfield theatre on Broadway.

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'PORGY AND BESS' MAY VISIT JAPAN

Sponsors Are Also Weighing Australian Tour Next Year and Return to Continent

By J. P. SHANLEY

An international tour that would take "Porgy and Bess," which is at the Ziegfeld Theatre, to Japan and Australia next year is being considered by sponsors of the folk opera. Although the end of its local run is not yet in sight, inquiries about a tour also have been received from theatre interests in France, Italy, the Scandinavian countries, the Netherlands, Belgium and Switzerland.

Robert Breen, co-sponsor with Blevins Davis of the musical presentation, said yesterday that the itinerary after New York had not been settled. There is a possibility that the show may tour this country before going abroad. Or it may go to Europe and then return to the United States for a series of engagements before the trip to the Orient.

The Japanese Government is said to be interested in arranging a Tokyo presentation of the work. Shinichiro Kudo, editor in chief of the Toyko newspaper Mainichi, has seen "Porgy and Bess" several times here and has discussed a Japanese production with the sponsors.

Played in Europe

The production played in Britain, France, Germany and Austria before it opened at the Ziegfeld in March. The scenery that was used for the European productions has been kept in storage in Paris, and would be used for future presentations on the Continent.

Mr. Breen said that if a Japanese production were arranged, scenery would be built there and Japanese musicians used. Most of the current cast probably would make the trip to the Far East.

No date has been set for the guest appearance of Lawrence Tibbett in the role of Porgy in the local production. Mr. Tibbett was to have entered the cast for the first time earlier this month, but was forced to postpone the assignment when he suffered an attack of food posioning. Mr. Breen said that the former Metropolitan Opera star probably would begin his series of appearances before the end of the summer.

UNDER THE Marquee

by FIELDS VARNER

(This is the last in a series of articles about the world of entertainment this columnist found on a recent visit to New York City.)

Some of the finest Negro talent in America has been assembled for the current presentation of George Gershwin's "Porgy and Bess," which is being acclaimed at the Ziegfeld Theater.

This opera which tells of the life of the Negroes who live on Charleston's Catfish Row, has now taken its place among the American classics. It can be presented again and again and the same greatness which has placed it on a pedestal in theater's hall of fame will be there.



VARNER

The cast who is now appearing in New York is perhaps the best to yet exploit the Gershwin music.

Singing the role of Bess is Leontyne Price, a young singer from Laurel, Miss. Although it was only five years ago that she won a scholarship to Julliard School of Music, and a mere 12 months ago that she made her Broadway debut in the Virgil Thompson opera "Four Saints In Three Acts," she has a powerful soprano voice which should be heard in concerts.



Leontyne Price, the Mississippi Bess with a voice

Porgy has never been done with more feeling than given it by Levern Hurcherson, who hails from Paris, Tennessee. His singing is heart-ringing at times.

Cab Calloway, the former Hi-De-Ho king, makes a big splash in his first legitimate stage appearance as Sporting Life. While he is not as agile as he was in his hey-day, he nevertheless turns in a smooth performance, which the audience likes.

The entire cast is superior to most Broadway casts. If there has ever been a more brilliant gathering of fine voics this side of the Metropolitan we haven't heard them. There are magnificent sets to form a background for such immortal music as "Summertime," "I Got Plenty of Nuttin," "Bess You Is My Woman Now," and "A Woman Is A Sometime Thing."

One reason for "Porgy and Bess," being a true picture of Negro life down South in the 1930's is that a glance over the biographies of the cast shows that many of them grew up below the Mason-Dixon Line.

New 'Porgy and Bess' Is a Double Triumph

Gershwin's Great Score Is Finally Restored And the Characters Are Intensely Real

By WALTER F. KERR

The revival of "Porgy and Bess" at the Ziegfeld is a double accomplishment. The Gershwin score—usually whittled down in one way or another—has been restored to its full operatic proportions. And at the same time, most remarkably, the human story line has been made clearer and more forceful than ever.

The stage history of "Porgy and Bess" might easily be read as a prolonged search for just this fusion of music and melodrama. The original Theater Guild production, brilliant as it was, wore a consciously lofty look: this was the first American "folk opera," it was essentially a musical event, attention was riveted upon orchestral movement rather than human emotion. If the crippled Porgy and the tender but weak-willed Bess were people, they were only intermittently so; we caught flashes of their reality between the sumptuous but rather overwhelming musical exploration.

In the interesting, and commercially more successful, production which Cheryl Crawford mounted in 1942, the process was reversed. To get at the passion and the pathos of Du Bose Heyward's touchingly lifelike figures, most of the recitative was reduced to straightforward dialogue. The over-all musical line of the work was, in effect, interrupted again and again, so that we might attend more closely to the goat-boy's foolish love for a wanton woman, to her first merely calculated and finally quite genuine affection for him, and to the frenzied despair which overtakes them both. Here the events of an exciting story became graphic enough; but the show tended to turn into a sort of play with musical high points.

The Perfect Combination

Now, at long last, a happy marriage has been effected. The music every note of it, belongs to a moving and meaningful narrative erupts spontaneously from tingling hands, throats and hearts on a beehive stage. It is the characters who are in command, not the conductor.

Life does not slow down and settle back at the approach of a melodic set-piece, waiting nervously for the interlude to be over. Porgy does not clear his throat, square his shoulders and announce that he is now prepared to sing the important theme, "Bess, You Is My Woman Now." He sings it only because he is so happy to have won Bess.

Yet the infusion of so much human intensity has not brought about any sacrifice of the music. The score is neither skimped nor unduly revered; it is simply embraced, as though it were the only possible means of expressing such exhilarating feeling.

Throughout this production of "Porgy and Bess" we are never permitted to feel that the drama is embarrassing the composer, or, conversely, that the composer is merely using the drama as a convenient motivation for some indulgent musical elaboration. The musical form and the private fury are, for once, indivisible.

Basically this exciting integration of two normally troublesome elements stems from the all but incredible urgency of Robert Breen's stage direction. Mr. Breen seems to have insisted that no member of a vast company ever content himself with a conventional gesture. Every movement has demonic energy behind it.

The whole population of Catfish Row hurls itself into each successive moment with a kind of total commitment and—what is more important still—unquestioning belief. Having cast his show with excellent voices, the director has demanded of his singers that they forget they are singers; they are restless compounds of flesh and nerve-ends first.

Realistic Scenes

Nor has he permitted himself any lazy approximation of the more garishly realistic passages. An operagoer is likely to forgive, or even to encourage, a gently stylized substitute for, say, an on-stage murder; one hardly asks that this sort of violence have anything literal in it. But when Mr. Breen brings his actors to the killing of Crown—a lurid and unlikely situation in which a cripple succeeds in destroying a giant—he asks no quarter, no formal indulgence.

The scene is an extremely difficult one; but it cracks open on the Ziegfeld stage with the authority of a thunderbolt, and with the sharp plausibility it would have to have if it took place in a prose melodrama. Earlier, when Crown seizes Bess in a palmetto jungle and carires her triumphantly off with him, the scene stands as a scene. The stage activity is blood-curdling to begin with; the music explodes on top of it.

It is possible that, in providing so electric a tension for every fugitive grace note, Mr. Breen has driven both his company and his audience to the point of fatigue. There can be no doubt that we come away from this "Porgy and Bess" in a mood to charge some one with assault and battery. But I am not sure that we can have the actual impact of "Porgy and Bess" anywhere short of this. It may be just that the work itself, when it is given in its fullness and with the spiraling drive which is needed to keep that fullness from falling apart, is exhausting.

Dynamic Performances

The performances are as dynamic as the staging. Leontyne Price, who alternates with Urylee Leonardos as Bess and who played the performance I saw, is lovely in the lyrical moments and devastating the rest of the time. Leslie Scott, one of three players taking turns in the Porgy role, is a sensitive, honestly affecting actor. Cab Calloway strides, slinks and leaps through "It Ain't Necessarily So"—and through the dark insinuations of Sportin' Life's conquest of Bess as well—with fierce and fantastic glee.

John McCurry's Crown is superbly acted, though not so well sung as the other major roles. Helen Colbert, however, does full justice to "Summertime," and Helen Thigpen sings "My Man's Gone Now" and "Time and Time Again" thrillingly. In the balance of an exceptionally gifted company Helen Dowdy, Moses LaMarr, Georgia Burke and Joseph James are outstanding.

This "Porgy and Bess" has come to rest at the Ziegfeld after a resoundingly successful European tour. "Rest" is hardly the word for it, though. Rarely has a stage been more shatteringly alive.

THE FAITHFUL MAESTRO

49c(1)(b)

By HOWARD TAUBMAN

IF you were asked to guess the name of the performer who has been identified longest with "Porgy and Bess," you might stab at the answer by recalling Todd Duncan and Anne Brown, who played the title roles in the 1935 premiere and in the revival six years later. But you would be wrong. The correct reply would be Alexander Smallens, conductor of the new version that fills the Ziegfeld theatre with enchantment these days.

Mr. Smallens was the conductor when "Porgy and Bess" was introduced by the Theatre Guild on Oct. 10, 1935. He was in charge of the musical end of the production again when Cheryl Crawford brought back the opera in the 1941-42 season. Inevitably Blevins Davis and Robert Breen turned to him when they got ready to mount the current presentation.

At a rough count Mr. Smallens has conducted "Porgy and Bess" more than 2,000 times. Although he has had a distinguished record as an opera and symphonic maestro for the last four decades, his connection with George Gershwin's work has become something of a career in itself.

Future Plans

The end of this special career is nowhere in sight, nor does Mr. Smallens long for a conclusion to it. "Porgy and Bess" will probably run through the spring at the very least and perhaps longer. Mr. Davis and Mr. Breen have plans to take this company—and possibly leave one to carry on here—to Europe again this fall where it will play in such citadels of opera as the Scala in Milan. Naturally, Mr. Smallens will go along as conductor.

The longer Mr. Smallens works with "Porgy and Bess" the more he adores it. There is no doubt in his mind that it breathes the spirit of genius. It may not be perfect, but, he demands with the air of a man who will brook no argument, what American composer has done better?

"The more I study and perform the music and the longer I live," Mr. Smallens remarked the other midnight as he relaxed with a beer after conducting still another performance of the Gershwin piece.

"the more convinced I become that great, warm-hearted melodies are the surest guarantee of survival for a composer. Bach could write tremendous fugues, but the thing that makes him live is the passion and humanity of his tunes. Let's not kid ourselves about George Gershwin—his 'Porgy and Bess' songs will live."

Give Alex Smallens credit for recognizing this truth a long time ago and for having faith in "Porgy and Bess" from the beginning. He believed that Gershwin's original setting for the Dorothy and DuBose Heyward play, "Porgy," did not reveal the full measure of the composer's accomplishment in 1935, but he also believed that it would not be difficult to set things right.

Well Acquainted

Mr. Smallens knew Gershwin well before "Porgy and Bess" was begun. He had conducted programs of his music at the Lewisohn Stadium with George himself as the piano soloist. In 1934, when Mr. Smallens was conducting another American opera, Gershwin came backstage and invited him to take over the musical responsibilities for the opera he had begun to write.

"Good old George," Mr. Smallens recalled, "he had a strangely divided attitude toward his music. You would sit with him in a restaurant and some simply awful pianist or band would murder his tunes and he would not mind in the least. He took such an unabashed delight in the mere fact that they were playing Gershwin that he was ready to overlook miserable playing. But when it came to writing an opera he would not be satisfied with anything less than a grand opera."

Well, the 1935 version was Gershwin's notion of "grand opera," replete with recitative and a "grand" orchestration. The trouble was that Gershwin was not at home with these techniques and he had to have "Porgy and Bess" done as he had written it. A success d'estime in 1935, it ran for sixteen weeks.

When Cheryl Crawford called Mr. Smallens and asked him whether he would be interested in collaborating with her on a revival of "Porgy and Bess," he was ready with terms that had become unalterable conviction for him in 1935. He would take on the job provided he were permitted to liberate the piece from its own shackles—to get rid of the recitative and to re-orchestrate. Miss Crawford observed that this was just what she wanted and the deal was made.

The revival they launched ran, what with New York performances and a couple of seasons on the road, for something like three years. "Porgy and Bess" was a popular as well as a critical success. Mr. Smallens saw his theory borne out. What he had felt all along proved to be true—that the pacing of the piece was swifter and more natural with most of the recitative turned into spoken dialogue and that the magic of the tunes became more gripping when the orchestral effects were managed with more clarity and contrast.

Further Changes

When the time came to prepare the present revival, Mr. Smallens made a few more changes in the orchestration, since he knew he would have more instrumentalists at his disposal, especially in the performances abroad. He also rejoiced at the restoration of material omitted in the past, like the "Buzzard Song." He was particularly delighted that a cast of outstanding singing-actors was assembled.

There were fine artists in the earlier versions but there is no doubt that this is the strongest cast of all. Not only can these people act but they can also sing.

Mr. Smallens does not bother with a score when he conducts "Porgy and Bess." He may have recourse to the printed music when he starts rehearsals, but after that he works from memory. But his approach is never that of a conductor with a routine chore. He is too fond of "Porgy and Bess."

His admiration has taken on new dimensions since his triumphant appearances by this company in Vienna, Berlin, London and Paris during the past fall and winter.

"I wish Americans, all Americans, could have watched the wonder and stir this opera caused in Europe," Mr. Smallens said. "The most serious critics discussed the work in the most serious way. They were not worried that Georgie was a Tin Pan Alley boy. They were not worried about the undoubted weakness and imperfections here and there. They realized that this was a unique and personal work of art. And the public at large, without bothering to analyze, knew it, too."

Mr. Smallens was careful to point out that the dramatic fire of the production as well as its visual beauty were factors that impressed the Europeans. It is not often, save on rare occasions, that opera is done with such tautness and tension.

"Believe me," Mr. Smallens declared firmly, as he pointed the stem of his cold pipe at his interlocutor, "this 'Porgy and Bess' is the best darned cultural ambassador we have ever sent abroad."

'Porgy 'n' Bess' Drops Warfield

NEW YORK (ANP)—In a press conference with William Warfield, celebrated baritone, and his managers, it was learned that the singer will not return to "Porgy and Bess." He created the role of Porgy in the revival of the Heyward-Gershwin folk opera.

The star has been frozen out of the company's New York production by Davis and Breen.

Warfield will be paid under terms of the equity run-of-the play contract for the remaining five weeks which expire in June.

The singer who rose from obscurity to hit the top rung in the ladder of success indicated his extreme disappointment in the disciplinary action and his inability to make his Broadway goal.

L. Tibbett Plays 'Porgy'

NEW YORK — Apparently there are few jobs on Broadway's mainstem for such top flight white talent as concert star Lawrence Tibbett, who was announced this week as a guest performer of "Porgy" at the Ziegfeld Theatre here.

With three understudy Porgys on hand already, and with William Warfield in other fields, the comeback company of "Porgy and Bess" which made Europe sit up and cheer, will be showing Mr. Tibbett in black face in the DuBose Heyward-Gershwin role. It was not learned why such a move had been made by the producers, nor was an immediate explanation available as to the necessity for limiting still further the opportunities for Negro performers by replacing them in a vehicle which has been one of their few regular sources of income and experience.

Mr. Tibbett is no stranger to the "cork." He has played "Emperor Jones," "Aida," and "Othello" in blackface on precious occasions.

Jessye Dropped by "Porgy and Bess"

By Gladys P. Graham

NEW YORK.—(ANP)—Eva Jessye, the noted Kansan with a southern exposure and lone female international choir and choral director, has left the company of "Porgy and Bess," now appearing at Ziegfeld theatre on Broadway.

Mrs. Jessye (known in private life as Mrs. Shepperd) informed this writer (at a TV show on which she was appearing with her group via NBC with Robert Russell Bennett, famous composer on Scott Tissue Hall hour), that she had received her notice and was in her last week as touring choral director with the huge all-Negro cast of "Porgy and Bess."

She was originally "drafted" to whip the cast into top singing shape, when the folklore opera hit Europe last May.

The tan singing genius and composer attributed her being dropped along with others earning salaries in several figures to financial reverses, caused by the falling off of box office receipts and the fact a choral director in residence was considered no longer needed.

Miss Jessye said she has moved from Sumter, S. C., to cool Lawrence, Mass., where she has purchased a New England mansion with extensive rehearsal space.



IN SAME ROLE 3 TIMES: Helen Dowdy, the Strawberry Woman of "Porgy and Bess," who appeared in the original production of 1935, the 1942 revival, and is now in the current presentation at Ziegfeld.

Drama About Negroes Is A Hit at K.S.C.

By ANNE PARDUE
The Courier-Journal Frankfort Bureau

Frankfort, Ky., Nov. 2.—"Roughshod Up The Mountain," an original three-act play about Negro life that might find its way to Broadway, is good.

In fact, its premiere at Kentucky State College here last night was so well received that "Amen" could be heard at times from members of the audience.

The players, the K.S.C. Drama Group, presented the play by A. C. Lamb in Bell Gymnasium before an audience of about 250 students, faculty members, and patrons.

Lamb Unable To Appear

Lamb, professor of speech and drama at Morgan State College, Baltimore, was forced to cancel plans to come to Frankfort to see the first public production of his work. Lamb is writing the scenario for a folk opera. He is also dramatizing the life of George Washington Carver.

Had Lamb been here, though, he would have been impressed with the ability of the K.S.C. students to produce his work.

"Roughshod Up The Mountain" was produced last fall before a selected audience at the Experimental Theater of the State University of Iowa. It received such favorable comment that several Broadway producers are considering it now.

The play concerns Negro life in modern America. It emphasizes the problems of the different strata of Negro society. It has been said of Lamb that he does not ignore the multiple problems of the Negro.

The principal character, the Rev. Joshua P. Amos, is a minister who feels he must climb the social ladder to maintain his status in a newly acquired church. His ambition is to "be a big man in the eyes of the people and the eyes of God."

Joshua continually strives for power until he finally decides "to lay down the harp with 1,000 strings and pick up my saxophone." That decision came only after each step of the ladder posed a different problem.

Mrs. Winona L. Fletcher, English instructor, directed the play.

The cast:

Mr. Amos, David Bradley, Elizabethtown; Lucy Amos, Shirley Johnson, Washington; Bella Simmons, Mona Carroll, Louisville; Norfolk Jones, Jesse Neely, Memphis; "Cash" Moore, Calvin Anderson, High Point, N. C.; Dr. Preston Spears, George Darden, Cadiz; Dr. Victor Spears, Luther Washington, Louisville; Dr. Hubert Kent, Norman Orr, Nashville; Sister Dove, Betty Jo Henderson, Harlan, and "Turtle" Dove, James Swearengen, Memphis.

Chicago Goes On Broadway Kick—For One Week



CONRAD AND ESTELLE, one of the classiest teams to hit Chicago in many seasons, are proving show stoppers at the Regal where "Smart Affairs" is the attraction.



FLICK MONTGOMERY who is one of the many dancing dolls in Larry Steele's "Smart Affairs" stage show currently at Regal theatre. The production arrived this week following successful engagements in Atlantic city and on Broadway.



FONTAINE TRIO appears in "Smart Affairs of 1954" as added attraction and they perform sensationally. Smart Affairs is on tour prior to settling down on Broadway for a lengthy cafe run.

'Smart Affairs' Here On Start Of National Tour Of Big Theatres

Producer Larry Steele brings the seventh annual edition of his "SMART AFFAIRS OF 1954" to the stage of the Regal Theater the week starting Friday, Oct. 16.

With more than 40 show-stopping stars, "Smart Affairs" is the only complete colored musical revue in America. The all-new production is a cyclone of torrid rhythm, and is big, sizzling and sensational.

The revue headlines Arthur Prysock, handsome singing sensation of records, night clubs the dynamic blues-singing songstress, Mabel Scott; Lewis and Chisholm, Olga James, The Fontaine Trio, Conrad and Estelle, Flick Montgofery and Sterling Bough.

"Smart Affairs" features Harlem's most beautiful dancing girls the 12 Beige Beauts, and the blazing music of the big "Smart Affairs" Orchestra.

On the Regal Theater screen for the week will be the spectacular Technicolor thriller, "Arrowhead," in blazing Technicolor, and starring Charlton Heston, Jack Palance and Katy Jurado.

Ga. Solons Would Bar 'South Pacific'

Says Top Musical Offends The South

Atlanta Daily Calls Protests 'Silly, Stupid'; Others Laugh

ATLANTA (ANP)—An Atlanta daily last week attacked two state legislators attemping to bar the musical "South Pacific" in Georgia because of a song which pleads for racial tolerance.

The Atlanta Consitution said in an editorial assailing the two legislators that the song to which they objected, basically states a truth. They called the law makers' statements against the song "fantastic and asinine."

State Rep. David C. Jones and State Sen. John D. Sheppard, in their arguments, stated they saw the road show here and called the number "You've Got to Be Taught" is "offensive" to Southerners.

They said they would introduce legislation next November to regulate theatrical presentations in Georgia.

The charges caused the biggest laughs of the season in New York.

Arthur Oscar Hammerstein, commenting on the race conscious lawmakers of Atlanta, laughed off their action, branding it silly and stupid.

"The play was not written for propaganda," he said, "but the propaganda, if they want to call it that, comes naturally.

"I doubt that these two men are true representatives of the people of Georgia All the evidence is on my side. The people are not staying away from the theater." The show played to sel out audiences at each performance.

The furore arose over lines in "You've Got To Be Taught to Hate," They read "You have to be carefully taught to be afraid of people whose skin is a little different shade," Hammerstein said.

Georgia Washing That Man Outa Her Hair

At last somebody has exposed that sinister Red musical, *South Pacific*, for what it is. Two alert Georgia legislators, defending their people from a two-weeks run of the play in Atlanta, pronounced the musical as propaganda with "an underlying philosophy inspired by Moscow."

Aha, Messrs. Rodgers & Hammerstein, caught dead to rights! You pulled the red wool over the eyes of thousands who have seen the play since it opened four years ago—but not State Representative David C. Jones or State Senator John D. Sheppard. They knew right off that there was something suspicious about the fact that Georgians bought up every seat in the two-week run. And they found it in these lines from the song, "You've Got To Be Taught":

You've got to be taught to be afraid,
of people whose eyes are oddly made,
of people whose skin is a different shade . . . You've got to be taught before it's too late . . . to hate all the people your relatives hate.

There'll be no more showings of the likes of *South Pacific* in Georgia if Jones & Shepard have their way with such as Rodgers & Hammerstein. They have already taken steps to "offer appropriate legislation to prevent the showing of movies, plays, musicals or other theatricals which have an underlying philosophy inspired by Moscow."

As proof of his guilt, note closely Hammerstein's cringing reply to the Georgia watchdogs:

"It's not undercover propaganda," Comrade Hammerstein said. "If they don't like it, that's too bad." Then, cinching his guilt, he expressed surprise that "anything kind and humane" must necessarily originate in Moscow.

Pretty slinky, Hammerstein, pretty slinky. Now we suppose you'll attempt to deny that these other songs in the musical aren't subversive: *"Dites-Moi Pourquoi"* (foreign talk; if you can't speak American, shut up); "There's Nothing Like A Dame" (slur against American womanhood); "I'm In Love With A Wonderful Guy" (slur against American manhood); and "Honey Bun" (obviously code).

Georgia's gonna wash that man right out of her hair.

'South Pacific' No Hit With Dixiecrats In Ga.

ATLANTA—A road company of "South Pacific," the biggest musical hit to have been produced in New York City in recent decades, drew the ire of two Georgia legislators recently because of its attitude toward racial tolerance.

The offended dixiecrats, Rep. David C. Jones of Sylvester, Ga., and Sen. John Sheppard of Ashburn, issued a joint statement in which they said they would ask the next legislature which convened to pass a bill to prevent the showing of "such theatricals."

Wanton Prejudice

Later Jones stated that the play "justifies intermarriage of different races. Intermarriage produces half-breeds which are not conductve to the higher type of society. .

"We of the south are a proud people and have pure blood lines. We want to keep it that way," he added.

The management of the theatre where "South Pacific" has been playing to full houses for two weeks pointed out to Jones that there were no colored people in the cast or even the chorus of the version staged here.

Jones, however, when told of this remarked that there might not be any colored people in the musical in Atlanta, but that in any event, it "deals with people with slanting eyes and yellow skin."

Tan Writer pens drama

Fred O'Neal, Miss Sullivan co-starred

By JOSEPH A. OWENS

HARTFORD, Conn. — "Take A Giant Step," a new drama by Louis Peterson Jr., colored actor-playwright, will open on Broadway, Sept. 24, at the Lyceum Theatre.

Frederick O'Neal and Maxine Sullivan will have the starring roles.

The supporting cast will include such veterans of the stage as Maxwell Glenville, Fred Vogel and Robert Brivic.

Helen Hayes Interested

In a New York statement on the Peterson script, Helen Hayes, first lady of the American theatre, said:

"If you have ever hunted as I have done, you must know what a rare and gratifying experience it is to find a fine play. And when such a play is the work of an unknown playwright, one's sense of discovery is that much greater.

"'Take A Giant Step' is just such a work. I believe in it, and in the uncommon talents of its creators, Louis Peterson."

Toured With 'Wedding'

Though this is the first play to stem from Peterson, Louis is not new to the theatre. He toured for several months in 1951 with a road company playing the role of Honey Brown in "Member of the Wedding," which included the actress who made the play a hit on Broadway, Ethel Waters.

Peterson, a graduate of Bulkeley High school in Hartford, received his bachelor of arts degree at Morehouse College, Atlanta, Ga., his master of arts degree at New York University, and studied playwriting and acting at the Yale School of Drama.

Peterson's play will call for a cast of 15 and appears in an English setting.

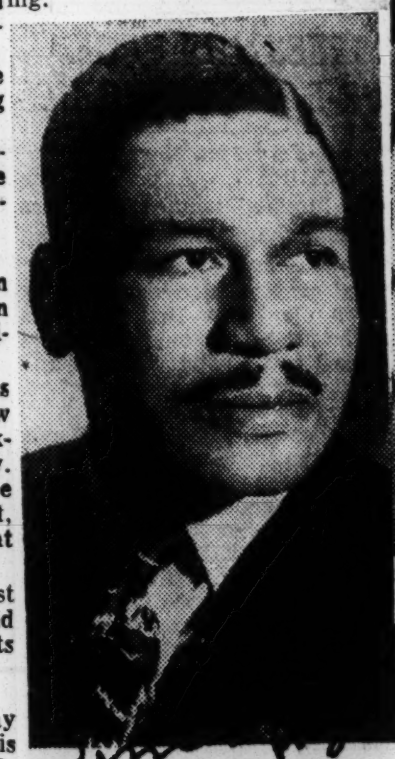
It deals with the subtle awakening of a teen-age boy to the challenge of his color and his personal trial in fashioning a realistic way of facing himself and his environment.

To Prem In Philadelphia

The play is being produced by Lyn Austin and Thomas Noyes, two well - known New York producers.

The author is a member of a versatile Insurance City family. His mother, Mrs. Ruth Peterson in president of the Hartford Women's League. His father has worked for the Phoenix State Bank and Trust Company since 1909.

The producers will open the play in Philadelphia on Sept. 7 for the usual pre-Broadway showing.



HE STARTS REHEARSING: Frederick O'Neal, featured in the new play "Take a Giant Step," which begins practicing sessions today under the direction of John Stix. The Louis Peterson dramatic is due to open at the Lyceum Theatre Sept. 24.



Estelle Evans, Louis Gossett and Frederick O'Neal in "Take a Giant Step," a new play which opens Thursday night at the Lyceum.

=THEATER=

'Take a Giant Step'

By WALTER F. KERR

LYCEUM THEATER

A new play in two acts and six scenes by Louis Peterson, staged by John Stix, settings and lighting by Eldon Elder, costumes by Ruth Morley, presented by Lyn Austin and Thomas Noyes with the following cast:

Spencer Scott	Louis Gossett
Grandmother	Estelle Hemsley
Tony	Fred Vogel
Iggie	Bernard Rich
Frank	Frank Wilson
Man	Maxwell Glanville
Violet	Pauline Myers
Poppy	Helen Martin
Rose	Margaret Williams
Carol	Jane White
Lem Scott	Frederick O'Neal
May Scott	Estelle Evans
Christine	Dorothy Carter
Gussie	Robert Brivic
Johnny Reynolds	Warren Berlinger
Bobby Reynolds	Tarry Green

THE giant step which gives the new play at the Lyceum its title is the trembling step from adolescence to maturity which a promising but bewildered Negro boy must take. As a playwright, Louis Peterson is still faced with the same giant step.

This is Mr. Peterson's first Broadway production, and there is much that is both accurate and amusing in his portrait of a middle-class Connecticut lad with a chip on his shoulder and a family that wants to knock it off the hard way.

The author has been especially successful with his seventeen-year-old. All of the fumbling gestures and frantic flareups of a youngster who doesn't really understand what is happening to him are keenly and honestly caught. The boy's angry embarrassment when he is discovered weeping over his grandmother's death, his apprehension as he finds himself tangling with sex, his deep and disturbing shame over his parents' endless compromises with life—these are patches of genuine observation, carefully recorded.

And Louis Gossett, himself a high school senior making his first professional appearance, plays the role with remarkable understanding. Almost everything he does has the ring of truth about it carrying on a casual conversation while he seethes inside; forcing his grandmother to take a deadly oath on a copy of "Crime and Punishment"; restlessly rapping himself with a stick to conceal his torture; telling us how much he resents a novel that is 'set up' to make him cry.

It is easy to take a lively interest in this complicated and troublesome fledgling. It is much harder to take any sustained interest in the commonplace things that happen to him. Mr. Peterson has trailed his boy through extremely familiar territory, and he has done it at a lagging pace.

"Take a Giant Step" is scattered over six discursive scenes. In one the youngster simply illustrates his rebelliousness in a conversation with his grandmother. In another he bares his heart to a tolerant prostitute. In still another he finds himself alone with a designing woman in a slatternly room over an all-night cafe. This leads to the inevitable "little talk" with his well-meaning but floundering father, and finally to an extended conversation with a young widow who has had more troubles of her own than he has yet quite envisoned. Sobered, he squares himself off with friends and family and settles down to his schoolbooks.



Louis Gossett in "Take a Giant Step."

We seem to have been through a good many theatrical growings-up in recent year. Since it is very much Mr. Peterson's point that a Negro adolescence is, in essence, not very different from any other kind of adolescence, there is no special atmosphere or special freshness about this one. It simply becomes, from time to time, a kind of minor-key afterthought to "Ah, Wilderness," and that dramatic ones.

• • • giant step we are promised ends • • • The supporting company is as a series of exceedingly small

'GIANT STEP'

Negro Dramatist Tells An American Story

By BROOKS ATKINSON

IN an interview printed on this page a fortnight ago, Louis Peterson, author of "Take a Giant Step," recalled some of the pleasure and pain of his boyhood in Hartford. No doubt it would be misleading to regard his play as literal autobiography. Nothing in art is literally true; it is rather the truth of an artist's character.

But "Take a Giant Step" is set in a town in Connecticut—quite a huge "town," to judge by references to it in the text. The chief character is a Negro adolescent who lives in a predominantly white neighborhood, who studies music as well as the usual high school subjects, who, like his brother, is going on to college, and whose father works in a bank and is determined that his sons shall have an education. Since these facts coincide with some of the facts included in the interview with Mr. Peterson, it is reasonable to conclude that "Take a Giant Step" derives largely from his experience, as "Ah, Wilderness!" derived from Eugene O'Neill's boyhood.

"Take a Giant Step" is a humorous and moving drama, acted with remarkable selflessness by vivid players. The characters have been observed with insight; they are played with integrity. What they disclose in the course of the evening may not comprise the literal truth of Mr. Peterson's excitable boyhood, for life never has the shape or point of view of art. Art represents a selection from all the material that is available, and the process of selection is the first expression of an artist's point of view.

Independent Viewpoint

But the play discloses at least a fundamental part of Mr. Peterson's personal character. Apparently, it is independent, attractive and humane. And in one respect, "Take a Giant Step" is a landmark in the theatre; it has taken a giant step of its own as a piece of writing. For it is a Negro play that does not follow any of the Negro formulas of protest, on the one hand, or racial solidarity, on the other. It is a play about Americans. Most of the growing pains that make the life of the chief character so touching and entertaining are common to Americans as a whole.

This column does not question the right of American Negroes to be bitter about their lot in American society, nor does it dispute their right to fight and protest. They carry grievous burdens. But on general principles it is encouraging to encounter a Negro family play that does not have a special Negro approach: that does not resort to Negro low comedy (the Rastus gambit) or involve Negro mysticism (the spirituals gambit) or portray Negro racial solidarity against the rest of the world (the "Porgy and Bess" gambit). All these points of view are legitimate. But Mr. Peterson has not been absorbed into any of them. He can write about things he knows without subsiding into a formula. As a writer he is as free as anyone else.

Not that being a Negro in a white community is not a vital factor in the life of Spencer Scott, the adolescent of the play. It may, in fact, be the chief factor. Spencer is expelled from school largely because he has talked back to a white teacher who has made disparaging remarks about Negroes in the Civil War. His chief quarrel with his parents is their willingness to accept an inferior place in a white society. And the giant step he takes in the last scene is a deliberate renunciation of all his white friends, except the Jewish boy to whom he has given his stamp collection. Not being a crusader, Mr. Peterson does not make anything flamboyant out of this renunciation, but it is dramatic and significant. Spencer throws in his lot with the member of another minority group.

Universal Ideas

But Spencer is an individual, and the things that make "Take a Giant Step" such a winning play are not racial but universal. They are the loneliness, the fears, the precociousness, the gaucheries, raptures and torments of a boy who is trying to fit himself into the smug patterns of the adult world. Being well brought up, Spencer defers to his parents, but he regards them as old-fashioned and unsympathetic. He looks on himself as a man, but he is shocked by the callousness and sordidness of a man's world.

As a writer, Mr. Peterson has not yet mastered the drama to the point where he can tell a story with professional facility. This is his first play, and it is not free of rough edgings. But the characters are well drawn, the relationships between the characters are natural and illuminating, and the characters grow. Things happen to them that enrich their understanding. Something is accomplished by everyone. Some of "Take a Giant Step" is hilarious; some of it is poignant. But all of it rings true; and although parts of it are affecting, the sound of laughter keeps ringing through the whole of it.

Since a good part for a Negro actor is the exception rather than the rule on Broadway, the actors in "Take a Giant Step" are probably grateful for the chance to play the parts of human beings. Audiences in turn ought to be grateful for the human truth of the acting. There is not a false theatre note in it. Under John Stix' direction, it is direct, passionate and skillful. Never having played on the professional stage before, Louis Gossett probably does not know how lucky he is to be making his debut as the chief character in such a beguiling drama. Except for obvious speech imperfections, his portrait of the bumbling, garrulous, hot-tempered, wondering adolescent is an admirable piece of work without cant or sentimentality.

All the parts are played with sincerity and perception. Frederick O'Neal's angrily apprehensive father, Estelle Evans' anxious and affectionate mother, Estelle Hemsley's indomitable grandmother, Dorothy Carter's cheerful housekeeper, Jane White's saloon vagrant, Pauline Myers' hustling prostitute are parts that are played with a particular sense of individuality by actors who have not become stereotyped. Like the author of the play, they are speaking a good word for some undistinguished but engaging Americans.

passes the eager youngster by, and Dorothy Carter is attractively simple as she handles the almost impossible task of talking the boy into his majority.

Eldon Elder's settings—a group of swiftly-changed cut-outs against some handsomely painted backdrops—are an enormous help.



JANE WHITE has a featured role in the current Broadway hit "Take a Giant Step." The daughter of the NAACP's Walter White is seen in the Louis Peterson drama with such other stars as Frederick O'Neal, Estelle Hemsley, Louis Gossett and Pauline Meyers.

FIRST NIGHT AT THE THEATRE

'The Tall Kentuckian' Offered in Louisville Amphitheatre at 175th Anniversary of City

By BROOKS ATKINSON

Special to THE NEW YORK TIMES.

LOUISVILLE, Ky., June 16—As the climax to its 175th anniversary, Louisville is staging an outdoor drama entitled "The Tall Kentuckian," which opened last evening in the Iroquois Amphitheatre. Compounded of drama, music and dancing it chronicles most of the life of that tall Kentuckian, Abraham Lincoln, who moved on to Illinois when he was still a boy and went to Washington many years later when he was a man.

But it is the contention of the playwright, Barbara Anderson, a novelist of Louisville, that he was always a Kentuckian by nature. "Kentucky grew the bread that made my bones," he said, and Mrs. Anderson has taken him at his word. As a play "The Tall Kentuckian" is episodic. Freighted with quite a lot of scenery and production it is also cumbersome and on the great stage of the amphitheatre it seems uncomfortably detached and remote. But amid all her diffuse materials, Mrs. Anderson has found a theme. She thinks that both Lincoln and Kentucky were reluctant to make up their minds about slavery, and "The Tall Kentuckian" is a sincere though plodding record of their respective areas of hesitancy and conviction.

Mrs. Anderson's writing is good without being powerful or creative. Without fictionalizing much and without sentimentalizing at all, she has summarized the story of Lincoln and for purposes of a civic celebration her script is probably a satisfactory piece of work. Any reluctance a theatre-goer may have about it rises out of that always wistful hope that a great man may yield a great drama. "The Tall Kentuckian" is not of those exalted dimensions.

Mrs. Anderson has been happily abetted by Norman Dello Joio, who has composed a score for a narrator, chorus and orchestra and who has written with more distinction than the playwright. Mr. Joio, author incidentally of the score for the ballet "On Stage," is a modern composer, and some of his music, especially for the overture, clashes in style with the drama. Somehow modern composers have to find a way to make friends with dramatic themes that are not modern in themselves. But all questions of style to one side, Mr. Joio's score is fresh and colorful and some of it, particularly towards the end, is epic and moving. The narrative ballads, sung with grave beauty by William Pickett, catch the eloquence of the theme remarkably well; and the chorus finale, sung after Lincoln's death, expresses the troubled grandeur of the whole American legend.

* * *

Under Norris Houghton's direction, "The Tall Kentuckian" has competence. Alvin Colt has designed enough scenery for a prodigal pageant, and designed it well; and he has also dressed the actors attractively in period costumes. In his portrait of Lincoln, Royal Dano retains the moral strength of the character under the lanky surface, but he does not probe very deep. Louisa Horton's Mary Todd admirably portrays the anguish and the strength of this tormented lady. Gene Lyons makes something clean-cut and forthright out of a fictionalized character who represents the opposition to Lincoln. There is also a good Joshua Speed in the acting of Kurt Richards; and there are several other good characterizations by local players.

As a civic event done in a popular style for summer evening audiences, "The Tall Kentuckian" is no doubt creditable work. But a visitor may perhaps be forgiven for having expected something much more closely knit in texture and much more profound in spirit. There was great passion in Lincoln. The thoughts and emotions of "The Tall Kentuckian" are too trifling for so majestic a theme.



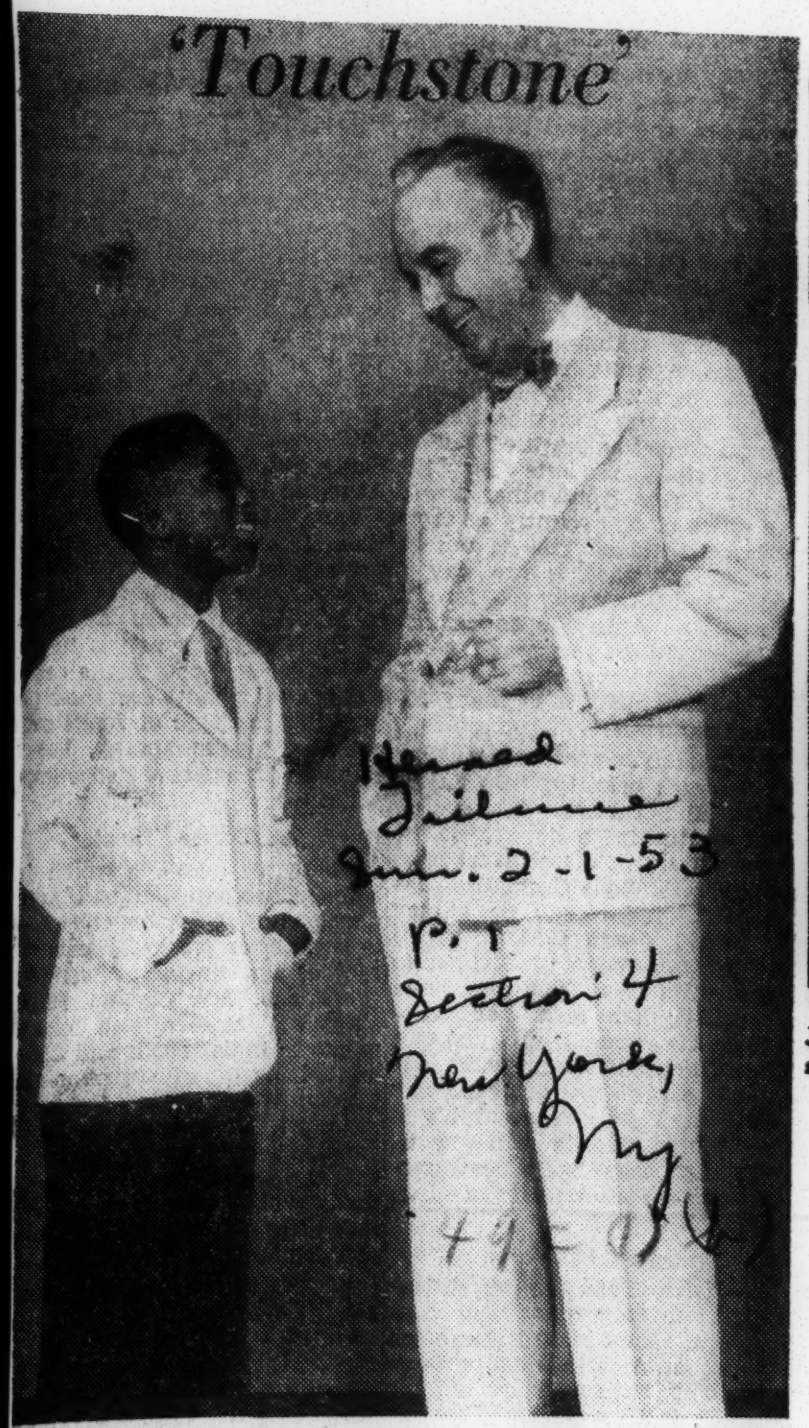
Associated Press

Royal Dano, who plays Abe Lincoln in "The Tall Kentuckian," jokes with members of cast at rehearsal. Left to right are Carl Barbour, Mrs. Leila Blakey, William Pearson and Dano.

The Cast

THE TALL KENTUCKIAN, a play in two acts and sixteen scenes, by Barbara Anderson, with music by Norman Dello Joio. Staged by Norris Houghton; settings and costumes designed by Alvin Colt; choreography and musical numbers staged by Bob Herget; musical direction by Moritz Bomhard; presented by University Festival, Inc., through July 5 at the Iroquois Amphitheatre, Louisville, Ky.

Ward Hill Lamon	William Pickett
Schoolchildren	Sheila Beck, Betty Cockerill, Linda Elliott, Mickey Minshall, Suzanne Pape, Richard Pape, Eddie Roggenkamp, Michael Stith
Schoolmaster Caleb Hazel	Ted Rueckert
Bessie Jones	Alice Hope Brewer
Abraham Lincoln (as a child)	Richard Snider
Nancy Hanks Lincoln	Bonnie Gibson
Malachi	Norman Macon
A Slave Child	Gerald Neal
Mrs. Speed	Mitzi Bornwasser
Abraham Lincoln	Royal Dano
Joshua Speed	Kurt Richards
Fanny Henning	Betty Jane Alwes
Eliza Speed	Freda Hope Shell
James Speed	George Cunningham
Susan Speed	Florence Childress
Peachie Speed	Ann Hubert
Dave Murrow	Gene Lyons
John Murrow	James Devol
Mary Todd Lincoln	Louisa Horton
Frances	Jean Rueckert
Matheney	Curtis Wheeler
Browning	Robert Fischer
Sudie	Leila Blakey
Edward	Des Moines Beard
Tad Lincoln	Michael Stith
Willie Lincoln	Richard Pape
Lizzie Keckley	Hattie Brittenum
Footman	Frank S. Pinkston
Mrs. Wells	Wilma Harrell
Mrs. Watts	Lois True
Mrs. Glover	Ferrell Gallimore
Rankin	Robert Fischer
Porter	Ted Rueckert
Sanders	James Salango
Randall	Curtis Wheeler
Evans	John Marver
Painter	George Cunningham
Thaddeus Stevens	Alain Guilloton
Render	Lamar Crask



Josh White jr. is a boy whose faith in a minor miracle brings about some unusual changes in a Southern community, in "Touchstone," a new play opening Tuesday night at the Music Box. With him is Paul McGrath. Ian Keith and Ossie Davis are also featured in the cast

DRAMA SET IN THE SOUTH



John Bennewitz

Josh White Jr., with Patty McCormack, in "Touchstone," a story of a modern miracle. Opening on Tuesday evening at the Music Box.

49c(1) (b) 1953

THE THEATERS

'Touchstone'

By WALTER F. KERR

THE MUSIC BOX

A new play in two acts and six scenes by William Stucky, staged by Hale McKeen, setting by George Jenkins, presented by Elaine Perry with the following cast:

Aunt Emma ..... Evelyn Ellis
Dr. Joseph Clay ..... Ossie Davis
Cathy Roberts ..... Patty McCormack
Jimmy Clay ..... Josh White Jr.
Major Robert Spaulding ..... Ian Keith
Dr. Gwendolyn Taliafero ..... Ann Dere
The Rev. Ronald Thompson ..... Guy Arbury
Langdon Spaulding ..... Paul McGrath
Charles Tutwell ..... Carl Low

IF "TOUCHSTONE," which opened at the Music Box Tuesday, were as moving as it is intelligent, author William Stucky might have quite a striking little play on his hands. This young dramatist—who is not to be dismissed lightly—has braced himself to a difficult religious theme and brought off long portions of it with credibility, restraint and a certain level-headed candor.

His subject is no simple one. A Negro lad, "somewhere in the horse country of the upper south," has seen visions of a lady. In one of his ecstasies the already devout boy is told that a body of polluted water, long used as a neighborhood swimming hole, has been miraculously cleansed and now possesses healing powers.

The news creates a local stir—religious, social and political—and it also brings the boy's father, a successful Los Angeles doctor, hurrying home. The father tries to rationalize away the youngster's "hallucinations," a fair-minded local medico begins to speak of psychiatric care, and a community bigwig who is on the verge of running for the Senate considers the commotion a serious national liability.

If Jimmy Clay had a defender it is Maj. Robert Spaulding, in whose liberal-minded household the boy lives. The major is a brittle and aging cynic who likes to insist that every side of a debate produce adequate evidence, and who takes a special delight in watching the scientific mind squirm when it attempts to deal with Jimmy's intractable mysticism.

In working out his battle of faiths, Mr. Stucky has pushed things to fairly melodramatic heights. The Major's granddaughter becomes seriously ill, Jimmy attempts to cure her by plunging her into his miraculous waters, he is prevented by a sober and severely rational Anglican minister, and the child dies. The play ends on the Major's effort to salvage Jimmy's faith, and to find a sustaining one of his own.

Much of this interplay between belief and skepticism is developed in such a subdued, plain-spoken and common-sense style that you are willing to follow the author a good distance into his spiritual labyrinth. You feel that these are sensible people, and that they may finally have something coherent and revealing to say.

Josh White Jr.



In "Touchstone"

But it is possible that the play's principle virtue is also its principal defect. The very restraint, the same reasonable detachment, which makes the play's materials credible also denies them any real exaltation, any soaring emotional release. The mood thins out and becomes dry, the play's steady interest becomes an academic one. And, in the absence of any poetic fervor, the final curtain can only come down on polite ambiguities.

• • •

An excellent cast keeps a tight checkrein on this slippery dramatic terrain. Ian Keith, as the Major whose emotions have atrophied with the death of his wife but whose intellect is still acidly alive, plays with an easy irony, making the most of his sardonic asides and turning a bitter and restless figure into an appealing one.

More than any one else, Paul McGrath is able to give shape and form to the play's placidly paced scenes, and two of his moments—one in which he unctuously traps the Negro boy into a sort of recantation, and another in which he turns demagogue to sound off about the Major's "jelly-minded liberalism"—are among the evening's best.

Josh White Jr. is given the relatively thankless job of coping with several apparition scenes. The language does not give him the lift he needs—it rarely rises above the "It's me, Lord—Jimmy" sort of religious writing—but he manages to remain unaffected and straightforward throughout. Ossie Davis is excellent as the lad's crisp, businesslike and understanding father, and Ann Dere has a briefly touching climactic bit as a woman doctor called upon to defend her profession.

"Touchstone" is an earnest and sometimes perceptive piece of writing, but it lacks the passion which might have made it thoroughly compelling.

Long-Lost '135th Street' To Be Presented Today

By GORDON ALLISON

A little-known but musicologically interesting work by the late George Gershwin will have its broadcast premiere today on "Omnibus," the Ford Foundation Workshop television series.

The Gershwin work is "135th Street," a one-act opera once called "Blue Monday Blues." The piece is notable in that it was a steppingstone—possibly the first steppingstone—in Mr. Gershwin's transition from a writer of Tin Pan Alley songs to a composer who wrote seriously and achieved great heights in the jazz idiom.

Yet, until about six weeks ago, the "135th Street" manuscript had been gathering dust on a publisher's shelf, unnoticed for more than a quarter of a century.

Its revival on "Omnibus" (CBS-TV, 4:30-6 p. m.) is roughly comparable, from a musical standpoint, to the uncovering last year by a Brooklyn priest of Giacomo Puccini's "Mass For Four Voices," which had been lost for three-quarters of a century.

Rediscovery of a work by the composer of "La Boheme' and "Madame Butterfly" caused something of a stir. So may the revival of a work by the composer of "Rhapsody In Blue" and "Porgy and Bess." As an indication, two record companies—RCA-Victor and Columbia—are now bidding for the rights to "135th Street."

There's something similar, too, about the way the Puccini and Gershwin works returned, as it were, from the grave. In each case it was through the efforts of friends.

The Rev. Dante Del Florentino, who was Puccini's friend and spiritual adviser and later his biographer, turned up the "Mass For Four Voices" in Lucca, Italy, where it had been given a single performance in 1880, a year after the composer had written it, at the age of eighteen. Through Father Del Florentino's efforts it was given its American premiere last summer in Chicago and has been heard at various times since.

The man responsible for the revival of "135th Street" is William Spier, executive producer of "Omnibus" and a friend to whom Gershwin willed his piano when he died in 1937. Mr. Spier, who among other accomplishments, was chief critic of "Musical America" when he was seventeen, had been casting about for a Gershwin work to do on "Omnibus' when he remembered "135th Street."



Choreographer Valerie Bettis rehearsing dancers in George Gershwin's almost unknown short opera, "135th Street," which will be presented on CBS television's "Omnibus" at 4:30 p. m. today

The opera, with words by the late B. D. De Sylva, and the title "Blue Monday Blues" had been done originally as a number in "George White's Scandals of 1923" but had lasted only a single performance in New York, since Mr. White considered it a little too tragic in a revue intended for tired business man.

Paul Whiteman, conducting in the pit, had other ideas. In "135th Street" he discerned Mr. Gershwin's potentialities as a jazz composer on loftier levels, and it was this that later persuaded him to commission the writing of "Rhapsody In Blue."

Before that, however, Mr. Whiteman had retitled the opera "135th Street" and presented it in concert at Carnegie Hall on Dec. 29, 1925. Benny Fields and Blossom Seeley had the leading roles in the more or less impromptu production, staged with a few tables and chairs set before the orchestra.

Then, except for a passing mention in the Gershwin biographical film, "Rhapsody In Blue," the opera seems to have been forgotten from that night until it popped into Mr. Spier's mind.

But Mr. Spier's knowledge of the existence of "135th Street" was still a long way from its production on "Omnibus." To begin with, no one seemed to know where to lay hands on the manuscript. Mr. Spier put Paul Feigay on the trail. Mr. Feigay, associate producer of "Omnibus," was the producer of "On the Town" and "Billion Dollar Baby" and knows his way around the music business.

The Gershwin estate was equally in the dark as to the whereabouts of the manuscript, but after a few weeks of detective work Mr. Feigay managed to find it, yellowing and dusty, in the files of the Music Publishers Holding Co. But again there was a wide gap between wish and fulfillment.

What the revivalists had to work with was sparse, indeed—an orchestration, a conductor's score and a couple of hentracked pages of Mr. Sylva's words. There were no instrumental parts, no vocal parts and no composer's notes. Inspection of the score showed long instrumental passages with no indication of what the performers were supposed to do during them.

Two remedies were taken. George Bassman, movie and TV musical director who is currently writing a book on Gershwin, was engaged to re-orchestrate the opera for a thirty-piece orchestra. Ira Gershwin was asked to explain the lengthy instrumental passages in his brother's work. Mr. Gershwin recalled that a good deal of "135th Street" was—as the producers had begun to suspect—interpreted in dance.

That being the case, Valerie Bettis was engaged to stage the entire action of the piece. She'll use fifteen dancers, and among other members of the cast are Etta Warren, recently in "Carmen Jones," as Vi; Lorenzo Fuller, who sang the "Too Darn Hot" number in "Kiss Me Kate," as Sweetpea; Jimmy Rushing, who sang with Count Basie, Duke Ellington and Jimmy Lunceford, as Sam; Raun Spearman, a concert tenor, as Joe; and Warren Coleman, who played Crown in the Cheryl Crawford production of "Porgy and Bess" as the bartender.



Jazz singer Jimmy Rushing rehearsing "Blue Monday Blues" from "135th Street" with Warren Coleman

The "Omnibus" production of "135th Street" will retain the flavor of the original and its Frankie and Johnnie story will be set forth in the speakeasy atmosphere of the 1920s. The scene is a basement cafe at 135th St. and Lenox Ave.

The sad tale is about Joe, a gambler; Vi, his lady love and Tom, a gin-mill dancer and the heavy in the piece. When Joe wants to go visit his mother in Georgia, he covers up this evidence of mother-love in subterfuge. Tom, knowing a good opportunity when he sees it, tells Vi that Joe has gone off with a woman. When he comes back, Vi shoots him.

The opera has three themes—"Blue Monday Blues," "Has Anybody Seen My Joe?" and "I'm Going to See My Mother." Some of the music is fairly crude Gershwin. Mr. Feigay says it is sometimes "corny" in comparison with his later work.

"But," says Mr. Feigay, "there are lots of places that are *like* Gershwin—germs of the things he did later on. It's pretty exciting."

THE MAN WHO TOOK A GIANT STEP

By SEYMOUR PECK

LOUIS PETERSON, like most of us, still remembers a childhood game in which someone said, "You may take a giant step," and you had to ask, "May I?" If the someone replied, "Yes, you may," you stretched your young legs as far as they could stretch and took the biggest step you could possibly manage.

Looking back on his own growing up, Peterson, who is now 31, thinks of that difficult sometimes heartbreaking step from adolescence to adulthood as a "big giant step." He has accordingly called his first Broadway play, about a 17-year-old Negro boy's search for the way to maturity, "Take a Giant Step."

It opens Thursday at the Lyceum and, amidst all the turbulent emotions a man may experience on entering the ranks of America's playwrights, Peterson, a reticent, quietly proud Negro, says he feels "almost defensive" that "Take a Giant Step" is not about "the real Negro problem, such as might exist in the South today."

"But I didn't feel I knew enough about that," he explained. "I come from a wholly different environment. I grew up in Hartford, Conn., in a middle-class neighborhood in the south end where people were not terribly poor or terribly rich but had enough money for food and clothing and a car and a garden around the house. There were a lot of empty lots, and houses only here and there; you watched the neighborhood grow up around you.

Among Friends

"It was a white neighborhood—my friends were a Swedish boy, a Scottish boy who lived next door, an Italian boy who lived further up the block, an Irish boy who lived two doors down. There were frictions, the calling of names at times—at me, at my friends. You'd be walking along the street together and someone might yell something at you, or 'dirty wop' at your friend. Your friends defended you and you defended them, you were a gang linked against that sort of thing. But there were never any awful, destructive incidents as today when Negroes move into white neighborhoods in some places. It was a very pleasant place to grow up in."

Unfamiliar with the violence that often dominates dramas of Negro life and yet "groping for a play about the Negro," Peterson moved naturally toward "a play out of something I really knew, out of my experience as far as I knew it to be true. I believe you have to show hope for the Negro in terms of what you know." Thus Peterson's play, partly autobiographical, is set in a New England town, which is not named but is much like his native Hartford.

Double Problem

"The theme is adolescence," said Peterson, who hopes that some of the emotions of his teen-age hero, Spencer Shaw, will be recognized by all who have gone through adolescence, whatever the color of their skin. "For Spence has the problem, first, of growing up and, sort of second, of being a Negro in this society. At seventeen, he has to make decisions, many of them common to all youth. One is, 'What am I going to do about my freedom?' Spence feels he's reached the age where he can fend for himself and he chafes under the authority his parents still hold over him, the authority his school still holds over him. 'What am I going to do about sex? And what am I going to do about the fact that I am a Negro in this civilization?'"

Louis Peterson's mother and father helped him to answer some of these questions. Education was their ideal for their children and they dedicated themselves to it with the hard sweat of their brows. "They put both my brother and me through college," said Peterson. "We studied the piano, too. My father worked in a Hartford bank and the bank was fortunate because it wasn't one that folded in the depression; he had his job throughout. He took care of the coins—you know, the money that comes in packages, in the green and red wrappers. Rolling money, I think it's called. And he was also a guard.

"But he wasn't making enough to send us through college and in 1931 or '32, when I was ten or eleven, my mother went to work in the bank, too. There was a clubroom upstairs and they had converted part of it into a kitchen and dining room where the employes might come to eat rather than go outside. My mother ran it for the bank so she could help send us to school.

"It seems like there was never much question about it; you always heard from her and my father that you were going to college and that was that. I guess they must have thought it hard for a Negro to make his place in the world without going to college."

When Louis arrived at Morehouse, a Negro college in Atlanta, Ga., in 1940, music was of major interest to him: he gave a piano recital for the school. But acting assignments in collegiate productions of "Murder in the Cathedral" and other plays swung his thoughts to the theatre and, after completing his degree, Louis went on to study stage technique at the Yale School of Drama for a year and then to N. Y. U. for his M. A.

While at New York University, Louis obtained roles in the Blackfriars Guild production of "Young American" and the Henry Street Settlement production of "Our Lan'." When the latter moved to Broadway in the fall of 1947, Louis went along.

"I wrote my first play that year, too," Peterson declared. "I finished it after 'Our Lan'' closed. What makes one start writing plays? I had always been encouraged to write by teachers but other things—music, acting—occupied me, and the impulse to write was forgotten. But after school I felt I was going to have to make a living and acting was a nebulous thing at best. I decided that if I could write, I should, and for the theatre."

Helping Hand

Of his first two plays, Peterson says, "I read them and realized a lot of work would have to be done yet. No real effort was made to sell them." But in 1950, when Peterson was working as an understudy and assistant stage manager in "The Member of the Wedding," "something happened that helped me a great deal. I was accepted by Clifford Odets for his playwriting class and he was really quite wonderful. He taught me about how to sit down and really write a play. Besides class time, he worked with me for a period of three weeks, night and day. Anytime he could see me, I would run to his apartment and he would discuss and go over my writing, sometimes till 6 o'clock in the morning."

On leaving New York to tour with "The Member of the Wedding," Peterson "wanted to see what I had learned exactly," and began writing "Take a Giant Step." Last September the play was finished and Peterson has found the road to production happily smooth for a play requiring several settings and dwelling on a theme not generally pursued by the commercial theatre.

Why are there so few Negro playwrights, a reporter recently asked Peterson. After reflection, he answered, "You have to be interested in the theatre first to want to write for it. Since Negroes are not offered many chances to work in the theatre, there is not much reason for them to be interested. It's only by working in a field that a creative artist finds and develops himself in it. For instance, Elia Kazan was an actor before he became a director. I have benefited in my writing by my experience as an actor. Some of the answer is just being part of the theatre long enough to find yourself in it."

Eager to make his name as a playwright, Peterson has already completed one act of a play about a farm in Connecticut's tobacco valley, suggested by his own recollections of a summer he spent toiling on such a farm. "The theme," said Peterson, "is the fear the people of the farm have for their security and the way this fear makes them behave." But Peterson has put aside this play to concentrate all his attention on "Take a Giant Step." Desiring to see it succeed, he can yet consider the possibility of failure. "If it fails," said Peterson soberly, "I would continue to write."

Reviews

Take a Giant Step (Lyn Austin, Thomas Noyes) is the first Broadway play by Louis Peterson, a 31-year-old Negro. "Take a Giant Step" doesn't quite qualify as a powerful play or even, dramaturgically, as an expert one. But everything else about this try indicates that Peterson is one of the few promising new playwrights to come along in the recent thin years. Newsweek

This is an episodic account of the adolescent anguish and rebellion of a 17-year-old Negro boy who comes of a cautious, conservative family and lives in the white section of a rural community. The play is not, as might have been expected, bowed down with social significance. It makes its racial point only insofar as the author himself must have been affected in his home town of Hartford, Conn. At home, young Spencer Scott (Louis Gossett) practices the piano diligently, reads more than the other kids of his age, and is slated for college. But in the neighborhood the inevitable has happened; the assorted white boys with whom Spencer had played baseball and traded stamps acquire girl friends, and suddenly a Negro pal becomes a social liability. Mon. 10-5-53

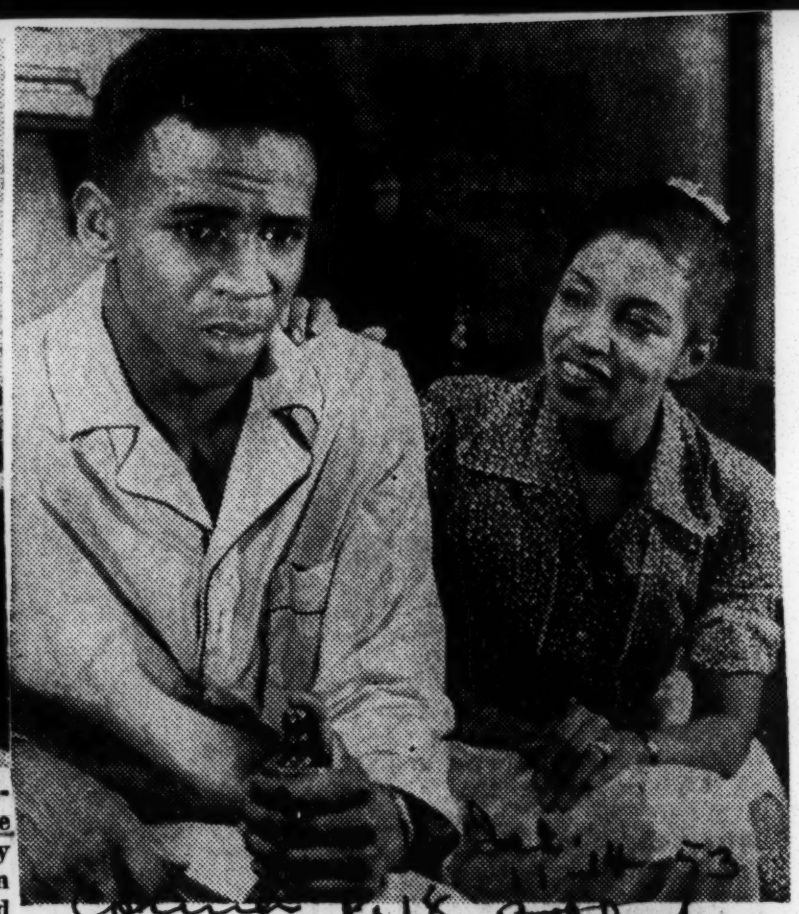
Fortunately and wisely, the play has a lot more depth than Spencer's adjustment to this situation. There is the frustrating conflict between the rebellious boy and his inarticulate parents (Frederick O'Neal, Estelle Evans). Probably the best writing in the drama concerns his love for his grandmother, a waif (Jane White). Ably directed by John Stix, "Take a Giant Step" offers gallant, acerbic matriarch, beautifully played by Estelle Hemsley. For comedy good writing, good acting, and good there is Spencer's adventures in a barroom with a trio of hard-working prostitutes; and for incidental pathos there is his brief interlude with an upper-class



Louis Gossett exploits his problems



CONTINUING: Estelle Hemsley, whose portrayal in "Take a Giant Step" was hailed by the critics. The new attraction is overcoming a slow start and will remain at the Lyceum.



In Hit Play— Maxine Sullivan, who established a nation-wide reputation as a song stylist with her swing rendition of "Loch Lomond," made her Broadway dramatic debut last week when she returned to the cast of "Take a Giant Step" at the Lyceum Theatre in New York. The petite Miss Sullivan resumed the role of Christine, which she originated in the Philadelphia try-out engagement of the Louis Peterson hit, replacing Dorothy Carter, who flew to New York from her Wisconsin home to play the premiere performance on three days' notice when Miss Sullivan was taken ill. Miss Sullivan is seen above with Louis Gossett, teen-age hero of the play.



Maxine Sullivan joins the cast of "Take a Giant Step" Monday evening at the Lyceum.

"Take a Giant Step" Receives Award

NEW YORK — (ANP) — The eighth Knickerbocker Award of Merit for improving race relations was presented last week to Louis Peterson, author of the Broadway play, "Take a Giant Step," which closed on Nov. 28.

Fred M. Linder made the award at a special luncheon-broadcast in the Ruppert Hospitality room.

The award, in the form of a scroll, reads: "... to Louis Peterson, whose play 'Take a Giant Step' was written with such perception, conviction and sensitivity, it has been acclaimed an outstanding creative contribution to the betterment of race relations."

Only other award presented to theatrical persons went to Robert Breen and Blevins Davis, co-producers of "Porgy and Bess" which also closed on Broadway, Nov. 28.

Breen and Davis were cited for bringing the American classic to Europe where it served as a vehicle of good will for the United States.

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Glamorous Girls Take Week's Theatrical Spotlight



NOTHING LIKE GIRLS—Among the stars entertaining President and Mrs. Eisenhower at the inaugural ball was the international song favorite, Valaida Snow, left. Miss Snow was one of the first Negro artists from America to give a command performance for the King and Queen of England, and has been a long-time favorite with high circles. New York's Station WOV made with a big party this week to introduce some of its new personalities to the metropolitan press. On hand to greet the fourth estate and a celebrity-studded crowd were Evelyn Robinson (right), who is director of WOV's "Belle of the Borough" talent search, and Dorothea Towles, star of a new morning broadcast, "Ladies' Day," with Ruth Cage (center), writer-producer of the show.



JUNE RICHMOND steps out for "Frivolities" number in the new French Casino de Paris show. The famed American comedienne and singer, one-time vocalist with Jimmy Dorsey, stars in the show supported by a bevy of Parisienne beauties.

Juanita Hall, Horne, White Headline Spots

CHICAGO (ANP)—Top name nd talented stars are headlining le acts at several of the country's est niteries this week, and from ll indications, business is better han ever.

At Chicago's impressive Black Orchid, Juanita Hall moved in with a warm feeling for "South Pacific" working in her favor. The gal who created the role of "Bloody Mary" fitted right nto the spot and more than pleased her audiences.

Her collection of Duke Elling ton tunes are delivered with tremendous impact and in solid blues fashion.

In New York's Cafe Society Josh White is headliner, and as usual, his rendition of folk tunes captured the capacity crowds. He sings and accompanies himself beautifully on the guitar.

Out West in Las Vegas's Sands Hotel, Lena Horne is still vigorously singing those sexy numbers, using gestures which convey more than the words of her songs. Miss Horne hits her high-spot with her now famous "Papa, Don't Preach to Me," and with the ultra-sexy "I Want to Love."



IN MUSICAL REVIVAL: Juanita Hall, who will have the role created by Ethel Waters in "Cabin in the Sky."

next week's bill at the Sea Cliff (L. I.) Summer Theatre.



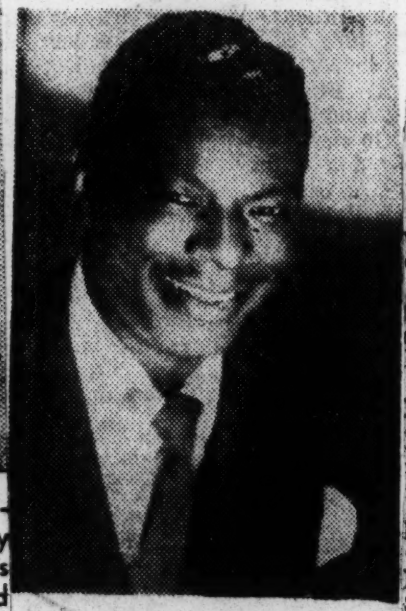
Tops in Terp—Velyn and LaVerne French, interpretative dancers, announced that they would write a book on interpretive dancing to aid newcomers to the field.. The book, which will include historical data and stories about outstanding interpretative dancers, will be generously illustrated with tips to aspiring dancers. They have been featured in such films as "Stormy Weather" and "Carnival in Rhythm." On Broadway they've appeared in "Carmen Jones," "Show Boat" and "Concert Varieties."

KING COLE Replace Eckstine, Sarah in mag poll

Dizzy Gillespie, Peterson on 'Down Beat' star band

CHICAGO — Nat (King) Cole and Ella Fitzgerald last week were named the top singers of the country for 1953, in the annual poll conducted by Down Beat magazine.

The two popular vocalists thus



KING COLE

took over the coveted spots held last year by Billy Eckstine and Sarah Vaughan. The former had held the honor for the past five years and the latter had been a winner six years in succession until the latest poll.

According to the publication, the 1953 voting was the heaviest in history. And behind King Cole came Frank Sinatra and "Mr. B" in that order. Second place in the female warbling contest went to Peggy Lee, who edged the once - incomparable Vaughan.

Duke Places Third.

Jazz band listings found Duke Ellington, one-time ruler of the division, a weak third behind Stan Kenton. Woody Herman was second in the balloting in this category.

Dizzy Gillespie, perennially strong in the all-star trumpeting department, was among three picked in the poll, but heaviest support went to youthful Chet Baker, who in the past year, has been heard only on records, except on the West Coast.

Ranking third in this grouping is Harry James.

Parker, Peterson Repeat

Selected also to the all-star band is Charlie Parker, a repeater as top alto sax man; Oscar Peterson, again the No. 1 pianist, and Ray Brown, who upset Eddie Safranski, longtime winner of the honor since his days with Stan Kenton.

Here is the way the voters named the magazine's 1953 all-star band:

Les Brown, Stan Kenton, leaders (named best bands)

Dizzy Gillespie	trumpet
Chet Baker	trumpet
Harry James	trumpet
Bill Harris	trombone
Frank Rosolino	trombone
Kai Winding	trombone
Charlie Parker	alto sax
Lee Konitz	alto sax
Stan Getz	tenor sax
Flip Phillips	tenor sax
Gerry Mulligan	baritone sax
Buddy DeFranco	clarinet
Oscar Peterson	piano
Ray Brown	bass
Les Paul	guitar
Gene Krupa	drums
Terry Gibs	vibes
Don Elliott	mellophone
Art Van Damme	accordion
Ralph Burns	arranger
Tommy Mercer	male vocalist
Lucy Ann Polk	female vocalist

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Fletcher Henderson, Top Arranger, Dies

NEW YORK.—(ANP)—Fletcher Henderson, the famed "Christopher Columbus" man, noted as a composer, band leader and arranger, died here Dec. 29 at Harlem hospital. He was 55 years old.

His passing followed a long illness during which he virtually gave up his musical career.

A college graduate who started out to become a chemist, Henderson gained international renown as one of the world's most creative jazz artists. Born in Cuthbert, Ga., he was a graduate of Atlanta university.

Test Tubes for Piano Keys

Although a chemistry major Henderson got his start in music at Atlanta university.

In 1911 he gave up test tubes, took on the "88", and waved the baton in front of his first band. With that band, Henderson featured a number of the world's immortals in jazz...such men as: Louis Armstrong, Joe Smith, Cootie Williams, Roy Eldridge and Henry (Red) Allen on trumpet, Jimmy Harrison and Charley Green on the "slide horn," John Kirby on bass, and Benny Carter, Don Redman and Coleman Hawkins on sax.

Such musicians as Bix Beiderbecke often riffed with Fletch and his men in jam sessions or sat in with it at various engagements. The famed Bessie Smith, Ma Rainey and other great blues stars emoted with Henderson's band.

Fletcher Henderson had been in show business three decades. He grew up during the rise of the "low-down" blues bands, which had their origin on the Mississippi delta at New Orleans and swept northward to St. Louis, Kansas City and on to Chicago.

He started out with top names in the field of Dixieland jazz, Jelly Roll Morton, Bennie Moten, Charlie Creath and others.

With Jelly Roll Morton he became a part of what is still rated as one of the greatest jazz bands, playing in Kansas City.

Theme Song an Anthem

Henderson's band pioneered in coast-to-coast radio broadcasts for popular groups. His theme song, "Christopher Columbus," was a national jazz anthem to radio fans throughout the nation in the '30's and early '40's when his band jammed some great music over the airwaves from Chicago's Grand Terrace Cafe.

Through the years, Henderson made such spots as the Grand Terrace, Congress hotel (he was first Negro to play there), Club DeLisa, Oriental theater, Chicago headquarters for hot jazz and good blues and smart swing. In Chicago he also was featured in a "Battle of Bands" in 1938 when swing was at its height.

In New York, such well-known night spots as the Plantation club, Club Alabam, Bop City, Cafe Society Downtown, and the Roxy theater featured Henderson's band.

Paced Benny Goodmen

In the music world, Henderson was considered one of the great jazz arrangers. Benny Goodman earned the name "king of swing" by playing Henderson arrangements. Henderson even gave up his band at one time to work exclusively for Goodman. He made immortal orchestrations for the swing monarch from 1934 to 50.

As a composer, Henderson also reached his zenith. Besides his "Christopher Columbus," Henderson also wrote or helped compose: "Big John Special," "Sugar Foot Stomp," "Hot and Anxious," "Down South Camp Meetin'," "Wrapping It Up" and numerous others.

Henderson is survived by his widow, Mrs. Leora Meaux Henderson, a former band leader and trumpeter; a brother, Horace Henderson, pianist and band leader in Chicago, and a sister, Miss Irma Henderson of his home town, Cuthbert, Ga.

Soprano Of International Fame Proves To Have Many Talents

By NINA REDD

After many world-wide tours as a concert soprano, Ellabelle Davis is an expert not only at singing but also at making friends, meeting the press, packing bags and checking out of hotels.

With that effortless poise and charm which marks the well-traveled, this international artist can make a whirlwind of activity seem like a leisurely breeze. At the end of a recent weekend visit in Chicago, Miss Davis managed to pose for a Defender photographer, finish packing her luggage, check out of her Sherman hotel room and catch a cab to the airport—all within a brief but busy ten minutes.

In between bags and bellhops, there was still time to learn a lot about this gifted singer's career. She recently completed her fourth tour of Europe, appearing in Denmark, Sweden, Norway, Finland, Holland, France and Luxembourg.

While overseas for this tour, Miss Davis also made her first visit to Israel. She was there for three weeks in December and received a warm welcome from that new nation, singing to sold-out houses and drawing rave notices.

But full houses and good press are nothing new to this singer who has been described as having "a voice of gold." In addition to her many American and European fans, Miss Davis has sung and won the hearts of people in Dutch Guiana, Spain, Jamaica, Puerto Rico, Venezuela, British Guiana, Buenos Aires, Mexico City and many other places.

Acclaimed on many continents, the concert soprano won this accolade from a newspaper in Vienna, "the name of Ellabelle Davis will go down in history along with the greatest artists of all times. She is sensational in every way."

And Irving Kolodin, writing in the Saturday Review of Literature, said of her, "she sings with a blend of vocal quality and emotional fervor not heard from a native soprano since the fabled Ponselle."

On returning from her very successful fall and winter appearances in foreign countries, Miss Davis started the new year off by gathering more laurels right here in her native USA.

Starting in Ridgway, Pa., on Jan. 5, the adept traveler began a nation-wide tour which has already carried her to Virginia, Georgia, Nebraska, Iowa, Kansas, Minnesota and Wisconsin. She stopped in Chicago for a "flying" visit on her way to a concert appearance in Muskegon, Mich.

And as proof that she's a lady who knows her way around, Miss Davis arrived here the night of the recent Marion Anderson concert in Orchestra Hall, not even knowing that her fellow artist was in town. Yet, by the time the curtain went up, friends saw to it that Miss Davis had a ticket to one of the choice seats in the "sold out" house.

Those are just the kind of things that happen to an expert artist Ellabelle Davis!



A WORLD-WIDE TRAVELER, Ellabelle Davis, concert soprano, packs bag with the ease of much experience while being interviewed by Defender reporter Nina Redd. The talented artist recently completed her fourth tour of Europe, appearing in Denmark, Sweden, Norway, Finland, Holland, France, and Luxemburg. While overseas she also sang in Israel for the first time. On Jan. 5, Miss Davis began a tour of the United States and stopped in Chicago briefly on her way to Muskegeon, Mich. where she appeared this week.

What, No Bananas?

June Richmond Doesn't Need Fruit To Capture Spot Jo Baker Vacated

By EDGAR A. WIGGINS

PARIS — June Richmond, the 280 pound singer who left the United States where she was favorite vocalist for work in local cafes, is following in the footsteps of Jo Baker who rose to fame in this country.



JUNE RICHMOND and club owner Jean Mercadier are shown during curtain calls after the American artist had concluded her performance.

Of all the artists who have attempted to emulate Jo Baker, it is safe to say Miss Richmond comes nearest as an individual performer. Jo Baker, the Peters sisters and now June Richmond are names local amusement lovers talk most about when discussing stars from the U. S. June wears no bananas as Jo Baker featured. It is doubtful if Paris imports enough of the fruit to cover June.

June, who has been seen and heard in several productions, on radio and on discs since arriving over here, scored her greatest triumph when she opened Casino de Paris last Saturday as star of one of the best revues to be seen here in moons.

The revue is agreeably varied with beautiful music and songs, topnotch acts, exciting love scenes, gorgeous costumes and startling scenery. Elysian nudes, typical of a French show, are in abundance.

In the grand finale, when the "Jewels of the Casino de Paris" are presented, the artists appear in rapid succession, each sporting a costume more splendid and magnificent than the other. When all are present, the brass and the drums of the orchestra herald the presentation of the Queen Jewel. All eyes follow the projector. Suddenly, high on a pedestal mid-stage, appears June Richmond—in complete majestic splendor, smiling radiantly and dressed in a sparkling costume more superbly stunning than all the others. It is a gratifying moment, and more so to hear the thunderous applause that greets the spectacle, as Miss Richmond takes her bow and leads the entire cast of over 90 artists and performers in singing "Good-Night Paris" as the curtain rings down.

Miss Richmond's present contract with Monsieur Varna is, by mutual agreement, for six months only, with option. Both are pleased with the success of the show, and since the opening night have worked in close harmony to improve the production.

Jacque Butler, trumpet player, of New York, who has made quite a reputation for himself over here, is featured in the first half of the revue—with Miss Richmond and a full chorus.

Billy Eckstine Gets Offer To Make Film For French Company

NEW YORK — $100,000, a lot of money to most folk is no less than a huge problem to Billy Eckstine. Billy must make up his mind if he'll go to France for a picture role that guarantees him that amount or remain in the states and accept the top role in Billy Rose's planned revival of the play, "Carmen Jones."

The movie offer comes from an independent company in France that is backed by plenty "Sugar," some of which is said to be American. The film, as yet untitled, will present Billy as a singer of romantic songs and as portrayal of a series of romantic scenes. He will appear opposite one of France's best known and loved femme actresses.

Deal for the movie role has been hanging fire for some time. Last season when Eckstine was making "Skirts Ahoy," he was approached on location by one of the officials for the French company. Eckstine could give no answer at the time, but promised to give the offer deep consideration. By telephone, his U. S. management preferred to allow the matter to be discussed further with Billy before saying either yes or no.

The Billy Rose offer to play the main role in "Carmen Jones" is not being confirmed by either Eckstine or his management. They all admit an offer has come to the famed singer but will say no more. Questioned as to whether or not Billy can fill both engagements brought a "probably" but the question is, can either of the offers await completion of the other. Rose, it is known, has planned a revival of "Carmen Jones" for some time, but has not been entirely satisfied with the talent at hand. His desire to have either Muriel Smith or Eartha Kitt for one of the roles is another rumor that has been buzzing along Broadway for some time.

Should Rose go through with his plan to revive "Carmen" then the film he has discussed, and which also would feature Sepian talent would have to wait. He has likewise talked of employing Billy Eckstine in the picture that would be built around scenes in a New York cafe, with mention of the Old Cotton Club in the background.



NEXT STOP EUROPE. Dinah Washington, the famous blues chirper who is slated to follow a national tour of the nation with a trip to Europe. Miss Washington is a big favorite in Europe due to her disc hits that rate tops abroad. She recently returned from a tour of Honolulu with her own combo.

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PEARL BAILEY



BLUES SINGER PEARL BAILEY right meets mother-in-law, Mrs. Louis Bellson, sr., of Moline, Ill., for first time at Chicago's Blue Note night club where her new husband, Louis Bellson, jr., (center) drummer with Duke Ellington band is appearing. Miss Bailey and young Bellson, who were wed in London last November, were scheduled this week to open at Regal theatre on Chicago's Southside.

Josephine Baker Evicted From TV Studio in Havana

HAVANA, Cuba—Josephine Baker was evicted last week from a CMQ-TV studio where she had attempted to rehearse for a program. Then she "picketed" the entrance to the station for four hours.

Miss Baker had signed with an advertising agency to appear that night on one of the agency's programs at CMQ. But the station stood on its legal right to bar any performer.

Goar Mestre, owner of CMQ said, "The agency acted on its own. No client can use talent without first clearing it with the station. This station has refused her. Our decision is irrevocable." Mestre added that she could stand outside the building "until hell freezes over" before he would permit her to perform.

Mestre, however, sent a chair down for Miss Baker to sit in, but she disdained this. She talked to passersby, drank a beer which her secretary brought her and read copies of local newspapers.

Earlier in the year, CMQ had signed Miss Baker for a fortnight's stand at $14,000. Montmartre cabaret signed her for the same period. However, she twice postponed her appearance date, and then both cancelled her contracts. Miss Baker refused to accept the cancellations and came to Cuba anyway, demanding to be allowed to perform.

Miss Baker reportedy is planning to go to Germany after leaving Cuba in about two weeks.



With a slightly disinterested Cuban policeman at her side, singer Josephine Baker raised her eyebrows as she staged a one-woman picket line outside of a Havana TV station. —IN Photo.

La Baker Loses $14,000 TV Date

HAVANA, Cuba—Jo Baker's "whims" about a starting date for her appearance here was blamed by ... and television director last week for his cancellati... $14,000 contract for two weeks of performances b... singer.

* * *

Goar Mestre, head of the CMQ radio and television stations, said the money covered scheduled appearances by Miss Baker on radio and television programs and at theaters and night cubs.

Miss Baker, billed as the "Toast of Three Continents," has delivered lectures in Buenos Aires attacking policies of the United States, particularly in regard to racial discrimination. There was speculation here that her statements might have been a factor in the cancellation of her contract.



JOSEPHINE BAKER

"Leave Them Down"

In a profession that specializes in novelty, Negro Chanteuse Joyce Bryant looks startlingly different. Her poodle-cut hair is dazzling silver, her inch-long fingernails are stained to match. Her dress is a backless, spangled sheath, and as she sings every inch of her lean body writhes feverishly. Last week, at 25, she was the headliner at Manhattan's Copacabana, and reaching for a spot among the top two or three Negro nightclub singers of the day.

With a voice that can be a shy soprano but is more often a belting baritone, Joyce Bryant seems to have trouble relaxing onstage. To her credit, she tries: after a sweltering bout with *Porgy*, she begins a blander number, *e.g., After You've Gone* or *You Made Me Love You.* But before the end of the first chorus, the song seems to take its own head, and her voice mounts until it sobs and gargles on the edge of hysteria. Next moment she is off again on a frenzied version of *Tzena, Tzena, Tzena* or *Runnin' Wild,* finally plunges into the doleful depths of *Love for Sale,* her standard windup number.

Adventist in Los Angeles. "People tell me I should never end a show with such a sad number," she says. "Most entertainers end with a life-of-the-party number. Not me. I leave them way down. Sometimes I see people crying in the audience. I guess people like to cry."

Joyce finds it hard to explain where her style came from. She never sang until five years ago, and she came from a San Francisco family of strict Seventh-Day Adventists. On her way to the Adventists' Oakwood College in Huntsville, Ala., she stopped off for a look at Los Angeles, visited a small nightclub, and landed a singing job after getting into an audience-participation act. She was the demure type in those days, with long hair and bouffant dresses—"real silly." She played such big rooms as Ciro's in Hollywood and New Jersey's Riviera with "moderate success."

Europe in the Making. Two years ago she developed a taste for "slinky, sexy" gowns, decided "I couldn't wear those gowns with long curls, so off came the hair." Then she had a screen test in an old-woman part, and "the silver in my hair looked so good I decided to keep it as part of the new me." About the same time she made her first recording, a low-down ditty called *Drunk With Love,* which was immediately banned from the radio. "Most of my records are banned," she says with a slightly puzzled air. "Not dirty, just—banned."



Richard Meek

JOYCE BRYANT
People like to cry.

And so, almost automatically, she became a belter. She found herself "living" every song she sang, and had to discard such gloomy numbers as *Stormy Weather* because "it ruined me and it ruined the audience."

Nowadays, she still has to revive herself after every performance with salt tablets, vitamins and warm water, still loses a pound or so every performance. But Belter Bryant thinks she has found herself, is solidly booked in the gaudiest U.S. spots, and has a European tour in the making.

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GLORIA FOSTER

H.U. Senior In 'Showboat'

NEWARK, NJ — Gloria Foster, senior voice student at Howard University, Washington, D.C., DC, will make her outdoor appearance this month.

A soprano, Miss Foster will sing a role in "Showboat" to be presented at the Rock Creek outdoor theatre as part of the Washington Festival, Inc., summer program.

She is one of five Howard students selected for roles in the show.

The daugher of Mr. and Mrs. Samule Foster of 79 South 14th st., she is a former membef of the Majestic Singers of Orange, N.J.

Eartha Kitt's Disc Of 'New Faces' Tune Spotlights Career

Exotic, Eartha Kitt, the sultry-voiced bombshell who skyrocketed to fame via the smash Broadway revue, "New Faces of 1952," is featured in a new RCA Victor album which displays not only her great sense of style and delivery, but her enormous linguistic ability.

The dynamic young singer and dancer, who in less than a year became the rage of the European nightclub circuit, applies her fascinating talent to this new album, singing in English, Turkish, Swahili, French and Spanish. Smoothly accompanied by Henri Rene and his orchestra, and with his stimulating arrangements very much in evidence, Miss Kitt lends her hypnotic glamour to "I Want to be Evil" (in English); "C'est Bon" (in French); "Uska Dara" (in Turkish); "Angelitos Negros" (in Spanish); "Avril Au Portugal" (in French); "Mountain High Valley Low" (in English); "African Lullaby" (in English and Swahili); and "Lilac Wine" (in English).

Eartha Kitt, whose first RCA Victor single of "Uska Dara" caused considerable comment, was first heard on the label when an original cast album of the songs from "New Faces of 1952" was released just a matter of weeks after rave notices proclaimed the arrival of the great musical. She was featured on the show hit "Monotonous," the saga of a lady bored with luxury. Later her torrid version was released as a single record, launching her on a successful recording career.

2,000 TO STAGE PARK PAGEANT AT MUSIC FETE

'Feast of the Kettles' Has Gypsy Motif

BY PHILIP MAXWELL

The Chicago park district recreation department will stage its greatest pageant, "The Feast of the Kettles," as a feature of the 24th annual Chicagoland Music Festival, sponsored by Chicago Tribune Charities, Inc., Saturday night, Aug. 22, in Soldiers' field. Detailed instructions have been sent nearly 2,000 prospective participants in this 10 minute field activity by Walter Roy, director of recreation, and Terry Rose, the pageant's production supervisor.



Miss Kitt

The pageant will cover the entire football field. It will be staged in five episodes, with lavish costumes and stage settings, including cauldrons of fire in a darkened arena. There will be gypsy wagons, tambourine players, fortune tellers, hundreds of dancers, and an accordion band of 100 players.

Many Assisting Director

Assisting Rose in making arrangements for this huge presentation are Nellie Collins and Avis Overfield, costumes; William Bergman, music; Dave Schlesinger, makeup, and the following property men: W. J. Higgins, William Zobel, Jack Reidy, Louis Esposito, and Al Weganast. F. G. Roach is in charge of mobilization and John Dalenberg is in charge of transportation. Aiding Roach will be James Vanderbosch, Jamesa Springer, Andrew Kovach, James Prendergast, Joseph Rehor, Edward Senka, Edward Matula, Grover Clark, Walter Norman, Steven Meuris, and Thomas Fogarty.

The area dance chairmen are Eleanor Frigo, Charlotte Mascione, Lena Valentino, Marian Kapitanek, Angela Parenti, Betty Miller, Marlene Steinberg, Marilyn Yore, Diane Lewandowski, Clara Boldenow, and Virginia Morrison. The pageant's dance committee consists of Lorraine Trent, Frances Ardon, and Grace Thuis. S. G. Webb will handle the entry of a "Gypsy Chief."

Luncheon Tickets Available

Several hundred plates are available for the festival luncheons which will be held simultaneously in the grand ballrooms of the Conrad Hilton hotel and the Palmer House on Friday noon, Aug. 21. Plates are $3.50 each, with 10 persons to a table. The Sertoma club, under the leadership of Stephen Eiberger, an official of the Chicagoland club on the northwest side, has reserved 50 seats.

The plates are available by mail. Send check or money order, made payable to Chicago Tribune Charities, to the charities' office as outlined in the ticket coupon for mail order festival seats printed with this article. Festival seats also are available over the counter each weekday from 9 a.m. to 5 p.m. at the two Tribune Public Service Offices, 33 W. Madison st. and in Tribune Tower lobby.

Eartha Kitt to Entertain

Among the entertainers at the two luncheons will be Eartha Kitt, talented star of the musical revue, "New Faces of 1952," at the Great Northern theater. She will sing the song, "Monotonous," which is making such a hit with her Chicago audiences.

Among the distinguished guests to be seated at the Conrad Hilton speakers' table will be Stanley Adams, New York City, president of the American Society of Composers, Authors, and Publishers. He will introduce the honored guest of this summer's festival, Mohry Fillmore of Miami, noted band-master-composer, and formerly a music publisher in Cincinnati.

Eartha Kitt Isn't Just Socko, The Gal Is An Atomic Of Class, Singing

By GEORGE DANIELS

A name worthy of mentioning in Chicago today, is that of Eartha Kitt, the girl who sings "C'est Si Bon" better than the French, talks turkey with an Istanbul accent and, who has a feature role in the current Leonard Sillman production, "New Faces of 1952."

At first glance Miss Kitt resembles a cat, with slanted, narrow eyes embedded above deep cheekbones that makes her mouth perk into roundness at the slightest provocation. Her brows are heavy. Her figure is one that would probably induce a Sultan or Rajah to discard his harem.

To illustrate the power of Eartha Kitt in Chicago, where audiences like more than generally cold towards most New York musicals, it is believed that more South Side Negroes shelled out the scarce dollar to see "New Faces," than any other legitimate stage revue in years. The reason: Eartha Kitt was singing "Monotonous," the biggest rave song in the entire show and she was dancing with Robert Clary, the French dandy who became an overnight success several years ago singing "Put Your Shoes On Lucy."

Aside from being a voluptuous dancing star with seemingly boundless energies to spare, Miss Kitt's voice is one in a million. There is considerable doubt as to whether any other singer could have made "C'est Si Bon" a best seller, as did Miss Kitt. Johnny Desmond did such a recording a few years back, but it never attracted the fancy of the public.

The Eartha Kitt version of "C'est Si Bon" is, like most of the sides in her current "Eartha Kitt Sings" album, is done in a purring or sluggish fashion which seems to makes her inject sex into music.

At 47th and South Parkway, an obvious jitterburg, said:

"I don't know French, but I know about "C'est Si Bon," because I saw Eartha Kitt in the flesh, heard her sing . . . she's great!"

In a tavern at 35th and State streets, a woman who looked to be about 55 years, downed several gins and remarked: "The only part of that song that makes sense to me is the Cadillac car and mink coat. The rest I don't care about."

Eartha was born in Columbia, S. C. She began her career as a eature dancer and vocalist with the Katherine Dunham Dance Group, singing Haitian, African and Cuban songs.

In Europe she was the rage of the night club set. On engagements in Istanbul, Greece, Egypt and Paris — where she was first seen by producer Sillman — she was recognized by critical standards as the best singer-actress. In act, she so impressed the famous Orson Welles that he signed her to play Helen of Troy in his production of "Faust."

When she returned to the United States last year and landed a role in "New Faces," New Yorkers went wild and lauded the purrvacious star with merit after merit. Chicagoans, on the other hand, who attempt to rival the deeds of Harlem by boasting of the fabulous South Side, did not quite take to Miss Kitt, at first. It was only when her record of "C'est Si Bon" hit the city, along with the current show which is in its 17th week, that Miss Kitt was actually accepted by the masses.



Too risque for royalty?—The songs of Eartha Kitt were too risque, say some Los Angeles politicians, for the ears of the King and Queen of Greece. Eartha says: "I'm just an innocent little girl." (AP wirephoto.)

LA in an uproar—

Were stars too risque for royalty?

LOS ANGELES, Nov. 17—(AP)—Was the entertainment for the King and Queen o fGreece at a civic banquet here Saturday too risque for royalty?

The mayor, some city councilmen and several society leaders thought so and the corridors of City Hall still echoed their

complaints today.

Mayor Norris Poulson said he was shocked, particularly by some of the songs of sexy Eartha Kitt. Other politician-critics found fault with some of the patter of Actor Dick Powell, master of ceremonies at the black-tie, $15-per-plate blow out.

"I WAS EXTREMELY disappointed," said the mayor. "I personally found some of the lyrics offensive. I feel the Hollywood Coordinating Committee owes an apology to the king and queen."

The coordinating committee arranged the entertainment, in which Frankie Laine and Comedian Danny Thomas also took part. Miss Kitt sang such ditties as "I Want to be Evil" and "Santa Baby."

Said Miss Kitt: "I can't understand it. I'm just an innocent little girl. I didn't think it was possible to shock politicians."

And said Powell: "What did they expect, church hymns? It was only a little bit sophisticated."

MISS KITT said she was willing to send copies of her songs to the mayor and council for their perusal. "I put them on as timidly as a mouse," said she. "I was thrilled to appear before their majesties—gatis."

Councilman Don Allen found fault with Miss Kitt and also with the Andrews Sisters. Of the latter he said: "They sang a couple of nice songs and then went into their saloon routine."

REPLIED Patti Andrews: "We sang 'The Pennsylvania Polka.' Is that risque? We sang 'Apple Blossom Time.' Is that risque? We sang 'Fuedin' and A-Fightin'.' Is that risque? And last we sang 'Carmen's Boogie.' Is that risque?"

Preston Hotchkiss, the city's official greeter, observed:

"I didn't think it was top quality, but I didn't see anything especially bad about it. You can't please everybody. After all, the entertainment was free, and when it's free you have to take what you can get, don't you?"

Eartha Kitt Featured In Look Magazine

NEW YORK— The nation's favorite singing sensation—Eartha Kitt—is featured in an informal two-page story entitled, "Portrait of an Actress" in the issue of Look out now.

Posing exclusively for Look in beautiful four-color shots, America's newest song bird gives an inside glimpse of the movements and emotions she used while cutting her all-time hit record of "C'est Si Bon."

"After dancing, singing and acting her way through Europe," continues the Look story, "Miss Kitt was an unforgettable face in the Broadway revue 'New Faces.' Then she made an unforgettable recording of 'C'est Si Bon.'"

"I believe in pleasure," she says and those who know her best believe that pleasure is the only thing Miss Kitt does believe in. She is 25, named Eartha because the Carolina earth her father farmed yielded abundantly the year she was born, and there is a growing feeling that, since then, she has become distressingly overendowed with whatever it is about certain women that seems to unhinge men's minds. She is never excited, never sits still.

Some curious pleasures the exotic singer likes to remember, others she plans. "When I was in Orson's 'Faust,'" reveals Miss Kitt in the Look story, "he kissed me so hard on stage on opening night that my face and lips were all bruised and swollen for days.

"I asked him what he had in mind and he just drifted away mumbling something or other profound, I suppose, about all women. What I'd like to do on Broadway sometime soon with that dear boy is 'Salome.' And he'd be my John the Baptist. Just think," Eartha whispered, luxuriating in every respect of the plan, "I'd have Mister Welles' whole head on a plate."

BROADWAY SHOW ON THE MOVE:

Rahn's 'Carmen Jones' To Play Teachers' College

FAYETTEVILLE, N.C. — The ever-popular musical play, "Carmen Jones," starring the superb performer, Muriel Rahn will be staged in the new auditorium at the Fayetteville State Teachers' College, on Thursday evening, Feb. 26.

It will be the first time for this stage hit to be presented in Fayetteville and a capacity audience is expected from the city and from nearby towns.

This is a two-hour concert version of the famous Oscar Hammerstein II adoption of the Bizet opera, "Carmen," with all the songs, dialogue, action, of the original production of "Carmen Jones," featuring a company of ten members of the original cast wearing colorful costumes.

A Foremost Performer

Miss Rahn, is one of the foremost performers among young American artists today. The versatile young singer was the original Carmen. She also sang the title role in "Aida" and has appeared with top ranking Symphony orchestras as soloist and recitalist in the leading concert halls of the nation.

During the 1950-1951 season, she sang the leading role in "The Barrier," a modern opera produced on Broadway.



MISS RAHN

Robert Garland of The New York Journal American says, "Carmen Jones is a great opera show and a great theatrical achievement." The show is under the management of the Dick Campbell Concerts Inc., in New York City.

Rahn Again Steals Show In 'Barrier'

NEW YORK (ANP) — The bell-and-crystal-clear voice of Muriel Rahn, headline attraction in "The Barrier" at the famed Circle in The Square in the Village, added another musical triumph to her record.

Miss Rahn, scheduled for one week-end presentation, was held over by public demand, so impressed were the Villagers who saw the production.

The original production, in which Muriel Rahn created the role of Cora Lewis, was first presented three years ago on the campus of Columbia university.

The Circle presentation gave an intimacy and far better projecting than the Broadway, Bronx and touring presentations of the past. It even surpassed the one which starred baritone Lawrence Tibbett, opposite Miss Rahn.

Others In Cast

Also appearing in the cast were Lorenzo Herrera, Calvin Dash, Charlotte Holloman, Reri Grist, Laurence Watson, Edward Block, Colonel Thomas Norwood (Paul Elmer) the original soloist in the role, Robert Tankersley, Edward Wellman and Max Lund.

The musical accompaniment was played in haunting fashion by the composer, Jan. Meyerowitz.

The highly racial story involves the complex story of a white father and an illegitimately born colored son who strove for full recognition in the South.

It is believed that Miss Rahn is the first colored star to be so presented by the Theatre Circle in the Square.

AT THE RINGSIDE

SPORTS WRITER SEES MOVIE STAGE SHOW

One of the great thrill of sports writers and sports fans during the past two decades has been to see Ray (Sugar) Robinson perform. As you boxing fans probably know, Sugar Ray is that gentleman of brutality who recently retired as middleweight champion of the world to take up a career as a dancing entertainer.

Last week, we here in Chicago had our first opportunity to see him on the stage in his new role. He was the singing-dancing-joking master of ceremonies for one week on the stage of the Chicago theater, the "Windy City's" only motion picture house featuring live flesh shows.

Without reservation, this ringsider can say he enjoyed the show. He must add, however, that it is very difficult to become adjusted to seeing Robinson in fancy suits rather than in boxing trunks. Robinson appears to be getting into theswing of stage lingo and mannerisms, but still much of his pugilistic background comes out.

If you are a fan who expects to see in Sugar Ray a combination of King Cole and Billy Eckstine with his singing voice, a "new" Bill Robinson with his dancing feet, and a counterpart of Willie Bryant with his emcee chores, you will be disappointed. It took each of these men years to gain eminence in his speciality.

For a person who still is very green in experience in this field. Sugar Ray does very well. The crowds are with him, and he is a personable fellow. You probably can dig up a number of entertainers who can do everything better than Robinson right now, but after all, there is only one Sugar Ray.

In another year, fans will be able to look at Robinson in retrospect and appraise his future as an emcee. Then the nation will be sued to him, and will not be nearly so sympathetic. He will have to produce or be a used-to-be.

This ringsider would like to see Robinson incorporate some of his ring training speciaities such as skipping rope and pounding a rhythem on the punching bag into his show routine. These fetes used to delight fans in his training camps. Adapting them to the entertainment would give him added novelty and something new in his acts.

It is this corner's prediction that Sugar Ray will work out something delightfully new for his repertoire or give up his stage career before the year is over. Robinson probably will not return to the boxing ring. If he demands perfection in his new art as he did in boxing he will become one of the nation's great entertainers.

Clever With Gags, Too

'Sugar's' New Footwork Is Sweeter Than Old

By CHARLES J. LIVINGSTON

CHICAGO — (ANP) — Former world middleweight-welterweight champion Sugar Ray Robinson starred in a different kind of role here in Chicago this week.

The once colorful king of fisticuffs was co-featured as a dancing impressario in a star-studded show with Louis (Pops) Armstrong at the Chicago Theatre here. The last two times he was here in the Windy City he knocked out Jake Lamotta and Rocky Graziano.

Doubling as master of ceremonies, Sugar Ray entertained capacity audiences with rollicking tales and gaks of boxing and displayed the same lightness afoot that carried him to fame and fortune in the ring.

* *

Tall, lean and dapper, the celebrated New York fancy-dan seemed poised and confident in his new bout with the footlights He more than held his own as a tap dancer and showman.

His vaudeville type dancing acts were sandwiched between performances. The main act featured a song duet between the champ and his dancing partner, "Scotty," and a fast stepping tap-dance routine.

During the entire show Sugar Ray danced and performed so impressively that he captured the affection of his audiences, many of whom had come to see their "Champ" in his new role.

* *

After seeing the show one lady fan remarked gleefully: "He is sharp. I like him."

During his stint at the Chicago theatre, Sugar Ray sported an elaborate wardrobe.

Others featured in the show were the Louis Armstrong All Stars, starring Velma Middleton, the Lanes and Khandler, the famous "Hold Me, Kiss Me" recording artist.

Asked how he felt to be in show business the former champ replied smilingly, "Great!" He added:

*

"I had no difficulty switching to a theatrical career because I felt that I was already in show business, since I was continually facing large audiences during my career in the ring."

He scoffed at rumors that he plans to return to the ring to fight Kid Gavilan. He made it plain that he is "definitely" retired.

He also plans to travel abroad soon.



RAY ROBINSON models one of the eye-catching jackets in his theatrical wardrobe.

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MAXINE SULLIVAN



Maxine Sullivan, the night-club singer who won fame fifteen years ago with her swing rendition of "Loch Lomond," will make her dramatic debut in Louis Peterson's "Take a Giant Step," opening Sept. 24 at the Lyceum Theater.